OCTOBER 1954

50 CENTS

dance

magazine

BALLET CONCERT THEATRE TAP BALLROOM TELEVISION FILM

University of New Hampshire

NOW...

YOUR OWN

DANCERS ALBUM

beautifully bound

for your favorite dance photographs . . .

For many years we have distributed in our own stores and agencies, and offered in our advertising, autographed miniature photographs of famous dance stars . . . The response to this has been tremendous. The pictures have been collected so eagerly that Capezio felt it worth while to make up a special photo album in which to keep them . . . This album contains twenty-five leaves (enough to hold 150 of our Famous Dancers miniatures). It is spiral bound and is covered with clear vinyl plastic to protect the contents. We have arranged to make this album available to you at a share the cost price of only 35c. You'll have fun keeping your dance photos in this album. Get two or more to separate your favorite male and female dancers or for different types of dance. Order now . . . Begin your album early . . . Mail your coupon today.

Next month Capezio will list its gallery of famous stars of the dance. Watch for it!

Capezio®
THE DANCER'S COBBLER SINCE 1887

1612 BROADWAY, N. Y.

New York
Boston
Chicago
Los Angeles
Hollywood
San Francisco
San Mateo
Montreal

CAPEZIO, Dept. DM 1054
1612 Broadway, New York 19, N. Y.

Please send_____albums to:

Name .....

Address .....

City .....State .....

Enclosed find .35 for each album (No C.O.D.'s)

COPY THIS COUPON IF YOU DO NOT WISH TO CUT IT OUT.

NEWS of Dance and Dancers

Season Started

The promised invasion of ballet companies on the American scene proceeds happily. **New York City Ballet** opened a well-attended season at City Center on the unusually early date of Aug. 31, presenting 2 premieres (see p. 8). After Sept. 26 the company takes a month off and then returns for a month of "Nutcrackers" (Nov. 5-Dec. 2).

The Ballet Theatre starts a national tour at the McCarter Theatre in Princeton, N. J. on Oct. 26 & 27 with two news-making ballets added to the repertoire, both by **Valerie Bettis.** "Streetcar Named Desire"—in which Miss Bettis will appear as Blanche du Bois for the premiere, and a new ballet, announced last month, but changed in title to "Cradle and All". Costumes and sets for "Streetcar" have been obtained from the Slavenska-Franklin Co. for whom the ballet was originally created . . . **Nora Kaye,** scheduled to join the company for rehearsals mid-Sept. has been held over in Japan for further engagements and returns instead on Oct. 6. **Joseph Levine** is once more Ballet Theatre's Musical Director.

Ballet Russe de Monte Carlo (see p. 12-19), reorganized and full of fervor, starts its tour in Baltimore on Oct. 1. **Leonide Massine,** who arrived from Italy early Sept., has been working with the company daily on a new work inspired by the poems of Byron and choreographed to the Berlioz score "Harold in Italy", for which it is named. The famed dancer and choreographer, who has brought his family with him to the U. S., will begin tour with the Co.

The London Festival Ballet arrives in Quebec on Oct. 11 to start a tour that will bring it to 65 U. S. cities . . . **Ballets Espagnols** will appear in Washington D. C. and Richmond, Va. before its Broadway opening at the Mark Hellinger Theatre, Oct. 31.

Ear to the ground

Renee Jeanmaire, who became B'way's darling in "Pink Tights", will co-star with Bing Crosby for Paramount's "Anything Goes" . . . **Joan Halloway** has replaced Gwen Verdon in "Can-Can" . . . **Tallchief** and **Franklin** interrupted rehearsals with Ballet Russe de Monte Carlo to fly to Hollywood for a Sept. 19 appearance on TV's Colgate Show . . . **John Butler** is the choreographer of the Imogene Coca Show (NBCTV, 9-9:30 p.m.; 3 Sat. out of 4—the 4th is a Spectacular). **Glen Tetley** will be the star's dancing partner for the opening program, in which the comedy ballet will have as its theme a dancing school . . . **Rod Alexander** is choreographer of "Max Liebman Presents", although the unfortunate Sept. 12 "Satins and Spurs" was credited to Charles O'Curran . . . **Boris Runanin** will choreograph the Sid Caesar Show (NBCTV—Mon 8-9) . . . **Jillana** has signed to appear daily on NBCTV's "Home" program (Mon.-Fri. 11 a.m.-12 noon) . . . **Geoffrey Holder** will be featured dancer in Capote's "House of Flowers", to be choreographed by **George Balanchine** . . . **Baron,** one of England's foremost photographers, to be honored at the Kamin Dance Bookshop party, Oct. 7, on the occasion of his latest book, "Ballet Panorama."

Brooklyn series

Theatre for Dance, in the newly refurnished Music Hall of the Brooklyn Academy of Music announces its 1954-'55 season: Nov. 10—**Sybil Shearer;** Dec. 8— **Morce Cunningham & Co.;** Jan. 19—**Daniel Nagrin & Yuriko,** each with assisting artists; Feb. 16—**Mary Anthony & Co.;** March 16—**John Butler & Co.** For each attraction this will be the first N. Y. appearance of the season. Tickets available for the series or singly at the Bklyn Academy, Lafayette Ave., Bklyn, N. Y.

Ballet Alicia Alonso

Alicia Alonso, who returns to Ballet Theatre in Jan., is currently on a 4 month South American tour with her own company. Performing in Buenos Aires on the first stop of the tour Miss Alonso created what sounds like an endurance record in ballet performance. During a 5 day period she danced the leading roles in the following: 2 performances of "El Lago de Los Cisnes" (Swan Lake), 1 of "Coppelia", 1 of "Giselle"—all full-length production—and 1 of the 2nd act of "Nutcracker". Alonso and **Royes Fernandez** head the company. **Fernando Alonso** is Artistic Director. Soloists are **Carlota Pereyra, Victor Alvarez, Dulce Wohner, Charles Dickson, Liane Plane** and **Ada Zanetti.**

8th Dance Laboratory

Walter Terry will once again conduct the Dance Laboratory, informal Sunday afternoon interview-demonstration series at the 92nd St. "Y". Scheduled for the season are Nov. 21—**Andre Eglevsky;** Dec. 19—**George Balanchine;** Feb. 6—**Martha Graham;** March 20—**Lorna Sydney** (of the Vienna State Opera); Apr. 3—**Maria Tallchief** and, also in the spring, date unset, **Hanya Holm.**

Senia Solomonoff

The sudden death of ex-dancer **Senia Solomonoff,** vivacious 56 year old proprietor of N. Y.'s Solomonoff Dance Bookshop has saddened his many friends in the dance world. He died suddenly of a heart attack on Sept. 7 in his Manhattan apartment, having just returned from attending and teaching at several dance conventions.

Born in Kiev, Russia, Mr. Solomonoff attended the Imperial Opera Ballet School. In this country, he was soloist with the Met Opera Ballet. As ballet master and partner of his late wife, **Lola Menzeli,** he toured the world (see DANCE Magazine July, 1952) before settling in Chicago. After the death of Lola Menzeli four years ago he came to N. Y. and opened a shop devoted to books and novelties related to dance. His enthusiasm and warmheartedness will be missed. Funeral services were held Sept. 9 at Riverside Chapel. He is survived by Gertrude Bales Solomonoff, to whom he was married in July of this year, and daughter Maria Saunders, TV and stage actress.

Here and There

Faubion Bowers, authority on the dance of the Orient, is in the Philippines studying native dance . . . **Gina,** Hindu dancer who appeared at the N. Y. Summer Dance Festival, leaves N. Y. for India Oct. 6 for research and study of Bharata Natyam, classical dance of South India . . . **William Milie,** last seen as the Albrecht of Myra Kinch's "Giselle's Revenge", has joined **Mata and Hari** for the 1954-'55 tour . . . **Baird Hastings** lectures on ballet at Harvard U. on Oct. 23 . . . **Frances Herridge,** dance critic of the New York Post, has recently also become its drama editor.

Hadassah is being booked on a cross-country tour arranged by Bonds for Israel . . . **Ronnie Aul,** dancing star of an Italian musical in Rome, has signed up for a new Italian production in which his wife will also be featured. His contract with the management has a special provision for a reliable babysitter for their young daughter.

Leonor Oroso-Goquingco has returned to Manila, where she is the director of the Philippine Ballet Studio, after studying at Columbia U. and making several N. Y. appearances. She was in charge of the program of native dances presented at the SEATO meeting in Manila on Sept. 7.

Willy Blok Hansen & Co. were reengaged for a Sept. 23 performance with Toronto's Promenade Symphony concert. Miss Hansen is about to sign a contract to do a monthly Canadian TV show for Lever Bros. . . . **Gladys Forrester,** former soloist with the **Royal Winnipeg Ballet** and teacher at **Gwenneth Lloyd's** Toronto school, will choreograph the General Motors Trade Show to be performed in Oct. on the Canadian Exhibition Grounds in Toronto. She will also be regular choreographer for the General Electric weekly half hour TV show.

Around the Country

The Southern Ballet of Atlanta, Ga., Directors: **Karen Conrad** and **Pittman Corry** will have a fall series Nov. 10-13, featuring 4 performances of the complete "Nutcracker Ballet". Another work scheduled "Juliet of the Hills", is the Romeo and Juliet theme transferred to a southern mountain setting.

. . . For the St. Louis Municipal Opera summer season, **Anthony Nelle** was ballet master and **Charles Tate** modern dance choreographer. Guest stars included **Mary Ellen Moylan** in "Song of Norway", **Patricia Bowman** in **"Three Muskateers"**, **Kazimir Kokich** and **Evelyn Taylor** in "Gentlemen Prefer Blondes", **Gemze de Lappe** and **Scott Merrill** in "Call Me Madam", Kokich and **Gerri Gale** in "Panama Hattie", **Bob Scheerer** in "Roberta" and "Song of Norway" and **Gil Lamb** in the title role of "Where's Charley" **Hanya Holm** choreographed the Aspen (Colo.) Festival performance of Stravinsky's "L'Histoire du Soldat", Aug. 14. Dancers were **Mel Fillini** as the Soldier, **Milli Kaesar** as the Princess and **Norman Cornick** as the Devil . . . Rumanian **Olga Balansenowich** presented a program of original dances at the Chanin Theatre, Aug. 26, under the auspices of the El Greco Society.

It was our error that credit went askew last month . . . it is **William Hooks** and no other who was responsible for the 1954 choreography of "Unto These Hills" the Indian drama presented annually at the Cherokee Reservation in N. C.

Personals

Ethnic dancer **Lais** is the mother of a baby boy. Husband **Charles Wadsworth** will be dance instructor at the U. of Rochester this fall . . . **Lila Popper,** ass't choreographer and dancer in "The Dybbuk" (see p.) has become engaged to show's producer David Ross . . . **Alicia and Norman Craig** of the Philadelphia Civic Ballet are the happy parents of Norman, Jr.

Harvest Moon Ball

The 20th Annual Harvest Moon Ball, sponsored by "The News" Welfare Association, took place before a capacity audience on September 8th at Madison Square Garden in New York.

The All-Around championship, based on dancing in Tango, Rhumba, Viennese Waltz and Fox Trot, was won by **Gary** and **Rose Garafola,** who also won the Fox Trot championship. In Tango, first place went to **Bob Grazia** and **Fay Riggio.** The Rhumba contest was won by **William De Filippis** and **Lorraine Coppola.** First prize in the Viennese Waltz was awarded to **Thomas Garzia** and **Beatrice Stallone.** In Jitterbug Jive first place went to **Jerry Lawrence** and **Ruth Hampton** . . . The judges for these contests were **Adelaide Courtney, William E. Heck, George Rutherford, William Souder** and **Doris Weber Zea.**

In the Polka, teams were attired in national costumes. First place in Polka was awarded to **Michael** and **Olga Skozko** . . .

First prize winners in each dance division shared in two contracts totaling $4,000, calling for a performance on the Dorsey TV show, and for a one week engagement at the Palace Theatre.

In the Schools

Ballet Russe de Monte Carlo announces Saturday ballet classes which will be taught in Philadelphia at the new YWCA Annex beginning Oct. 2. Madame **Maria Swoboda** of the N. Y. School will teach the classes . . . **The School of American Ballet,** which is being threatened with the loss of its studios at 637 Madison Ave., has bought the President Theatre on West 48th St. in case. In addition to providing studios at some future date when it has been rebuilt for that purpose, the President would also serve as an excellent little theatre for experimental programs.

In Idyllwild, Calif., the Arts Foundation held its first annual dance conference. The 3-day seminar featured guest teachers **Eugene Loring, Bella Lewitsky,** and **Merce Cunningham** who conducted lectures, classes and discussions. Because of its great success, a week-long seminar is planned for 1955.

Francesca Romanoff, wife of Dimitri Romanoff of The Ballet Theatre, has been named permanent director of the Denver branch of the B. T. School. Assisted by guest teachers **John Krixa, Job Sanders** and **Joan Fisher** she directed a summer session. This fall the school moves into new studios whose offices include a study room for young dancers who need to do their homework between classes.

Only former students may register by mail at the **Blanche Evan** School. All others, adults and children, must appear in person. A new feature is a class for mothers who are waiting while their children are in dance class . . . **May Gadd** and **Phil Merrill** teach a series of 10 country and square dance evenings, starting Oct. 6.

Road's End Farm Residential School of the Dance, Marshall, Texas, held its 4th annual Normal School Week this summer, with capacity enrollment. Faculty included **Jack Stanly, Virginia Self, Miriam Widman, Buster Cooper, Bruce Roush** and **Denard Hoden** . . . **George Verdak,** formerly of Ballet Russe and of the Kugler Studios in Minneapolis, is now associated with Sonio Orlova and William Glenn at the Minn. Academy of Dance.

Semion Troyanoff, for many years the partner of Vera Trefilova, and later director of ballet academies in Budapest and in Sweden, has taken over the Svetlova School at 116 East 88th St., and with **Mme. Troyanoff** and **Edith Rappy** on the faculty, starts classes this fall. He will also be teaching in Levittown.

At the **Hanya Holm** School, the fall season begins Sept. 27th . . . The School of Ballet Repertory, which began classes Sept. 7, has as faculty **Thalia Mara, Arthur Mahoney, Hilda Butsova,** and **Boris Romanoff,** a summer guest teacher who remains until Jan., when he leaves for Rome. A professional group from the school, directed by Arthur Mahoney, is rehearsing for concert performances . . . Hindu dancer **Ram Gopal** began an intensive course in Hindu dance at New India House on Sept. 13 . . . **Joseph Levinoff** announces the reopening of his ballet school in Steinway Hall, Sept. 20. Mr. Levinoff, also heads the ballet dept. for the Suzanne Sawyer School in Montclair, N. J.

At **Juilliard** School of Music, registration for the Preparatory Division (ages 7 thru high school) was held Sept. 17, and entrance examinations for new students given Sept. 11 . . . Registration Open House with dancing, dance demonstrations and refreshments was held Sept. 13-16 at the **Albert Butler School** . . . In Port Washington, L. I. **Helen Wicks Reid** started fall classes Sept. 13 in redecorated and enlarged studios.

Oct 31 is Jack Stanly Day for the DMA of Louisiana all-day session.

At the 92nd St. "Y" dance Center, of which **Doris Humphrey** is Director, a great number and variety of dance classes is announced for the season, including a daily class in ballet technique for modern dancers taught by **Robert Joffrey.** The Children's dept. alone, **Bonnie Bird,** Chairman, provides over 25 classes in ballet and modern dance. Other classes for adults include modern dance, choreography, folk, square and ballroom. For info: Tr 6-2221. For the second year, the "Y" also offers a seminar and workshop in "Creative Teaching of Dance for Children". **Lucile Brahms Nathanson** will direct the Wed. eve. course which begins Oct. 6, and **Lawrence K. Frank, Grace Stanistreet, Dreda D. Miller,** and Bonnie Bird will be guest lecturers. An advanced course will be given Thurs. eve., also headed by Mrs. Nathanson with lecturers **Murray Louis** and Freda D. Miller. A Workshop Symposium, is planned for Jan. 2 at the "Y", at which Virginia Tanner (Salt Lake City) will teach a demonstration class.

The Allegro School of Ballet in Chicago, announces an important addition to its faculty in the person of **Lorna Mossford,** for 10 years a member of Sadler's Wells Ballet and most recently a teacher and choreographer at the Turkish Opera in Ankara (see p. 57).

Nadia Chilkovsky heads a new dance dept. at the Phila. Musical Academy where students may now take a complete 4-year course in dance and earn a degree. **Anthony Tudor** has been named advisor, **Ann Hutchinson, Josefina Garcia** and **Irma Barteniefl** guest lecturers on notation and **Hanya Holm,** guest lecturer on modern dance. The 58 year old school, is directed by **Jani Szanto.** *(continued on page 77)*

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1954, by the DANCE Magazine. All rights reserved. Contents of the magazine may nor be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada, 1 year $5.00, two years $9.00; Pan-American, 1 year $6.00, two years $11.00; other foreign, 1 year $6.00, two years $11.00. Single Copies at 50 cents. Four weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

JONES BEACH
MARINE THEATRE

GUY LOMBARDO
presents

LAURITZ MELCHIOR
in

Arabian Nights
Musical Extravaganza

Entire Production Staged and Directed by
ROBERT H. GORDON

Production Director **ALLEN ZEE**

Settings & Costumes by **RICHARD RYCHTARIK**

Choreography by **YURIK LAZOWSKI**

Water Sequences by **LOTTIE MAYER**

Lighting by **PAUL MORRISON**

Dances Devised by

The Ballet Theatre

with

MIA SLAVENSKA

ALL FABRICS *by* DAZIAN'S

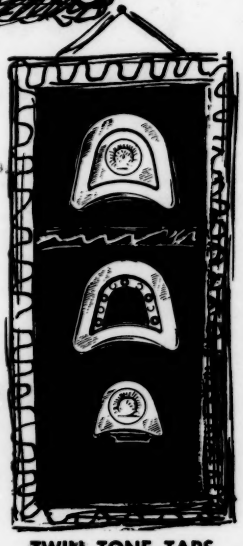
ESTABLISHED 1842

The World's Largest and Oldest Theatrical Fabric Organization

142 WEST 44th STREET • NEW YORK 36, N. Y.

BOSTON (16): 400 BOYLSTON STREET • CHICAGO (2): 125 NO. WABASH AVENUE
DALLAS (1): 2014 COMMERCE STREET
IN CALIFORNIA: DAZIAN'S OF CALIFORNIA INC. 730 SO. FLOWER ST., LOS ANGELES 17

A new and exciting dance school season opens. Your students and your own personal dance needs will again be taken care of with the usual promptness, same reliability shown by Baum's since 1887. Highest quality dance footwear and accessories . . . always very sensibly priced . . . write us!



TWIN TONE TAPS

Distributors of

CAPEZIO & DE LUCO DANCE FOOTWEAR

TWIN TONE TAPS

STEPPING TONE RECORDS

Since 1887

BAUM'S INC.

Theatrical Department Store

106-114 S. 11th St., Philadelphia 7, Pa.

Baum's new dance footwear catalog and accessory catalog has just been released. Did you get your copy?

JACOB'S PILLOW
Dance Festival and University of the Dance
Season of 1955
Announcements ready by
April 1, 1955
For information write:
TED SHAWN
Director
Box 87 Lee, Mass.

SCHOOL of BALLET
Suite 622
306 So. Wabash Ave.
Chicago, Ill.
Phone: WA 2-6914

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
108 East 38th Street N. Y. C. LE 2-6844

LAURA LEWIS
Teaching native Haitian and Afro-Cuban Dances
Special TV Routines for Professionals
Tuesdays and Thursdays 4 to 6 p.m.
1697 Broadway, N. Y. C. CO 5-8877
formerly of the Katherine Dunham School

"ACROBATICS"
Appointment Only
Teacher's Material Summer Courses
JOE PRICE CO 5-8877
1697 Broadway Suite 302 N. Y. C.

Advanced Acrobatics and Tumbling
101 TRICKS—861 ILLUSTRATIONS—$5.00

Theory and Practice of Acrobatics and Tumbling
50 TRICKS — 406 ILLUSTRATIONS — $5.00

James A. Rozanas
720 E. 92nd St. Chicago 10, Ill.
Free Circular sent upon request

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST In MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances
Send 6¢ Postage for Free Catalog of 200 DISTINCTIVE ROUTINES
333 N. Madison Ave.
Hollywood 4, Calif.

OCTOBER CALENDAR OF EVENTS N.Y.C.

Oct. 2 **Mata & Hari**
Student Dance Recitals
Central H.S. of Needle Trades; 8:30 p.m.

Oct. 2 **Caribbiana**
Hunter Coll. Assembly Hall; 8:30 p.m.

Oct. 10—**De Cordoba & Ballet Argentine**
Nov. 6 48th St. Theatre

Oct. 10 **Maxine Munt-Alfred Brooks Dance Co.**
Hunter Playhouse; 8:45 p.m.

Oct. 15 **The Dance:** Contrasts in Techniques
D. D. Livingston: narrator
Performers: Nala Najan, Carole Asnin, Harold de Silva, William Kane, Leon Rauch and others.
Cooper Union; 8:30 p.m.

Oct. 16 **Carib Singers & Dancers**
92nd St. YM-YWHA; 8:40 p.m.

Oct. 24 **Tao Strong & Theatre Co.**
Hunter College Playhouse; 8:45 p.m.

Oct. 24 **Henry St. Playhouse Dance Co.**
92nd St. YM-YWHA; 1:30 & 3:30 p.m.

Oct. 31—**Ballets Espagnols**
Nov. 28 Mark Hellinger Theatre

Oct. 17 **New York Ballet Club**
Speaker: John Kriza
Theatre Studio of Dance; 3 p.m.

ON TOUR

Ballet Russe de Monte Carlo
Oct. 1-2 Baltimore, Md.
4-9 Washington, D.C.
11-16 Boston, Mass.
18-19 Pittsburgh, Pa.
20 Reading, Pa.
21-23 Philadelphia, Pa.
25 Worcester, Mass.
26 Providence, R. I.
27-28 Springfield, Mass.
29-30 Hartford, Conn.

Ballets Espagnols
Oct. 16 Bridgeport, Conn.
18-24 Washington, D.C.
26 Richmond, Va.
27 Trenton, N. J.
28-29 Baltimore, Md.
31 N. Y. City, N. Y.

Ballet Theatre
Oct. 28 Kingston, N. Y.
29-30 Buffalo, N. Y.

Festival Ballet
Oct. 12 Quebec, Canada
13 Ottawa, Canada
14-16 Montreal, Canada
18-20 Toronto, Canada
21-23 Detroit, Mich.
25-31 Chicago, Ill.

The Merry-Go-Rounders
Oct. 22 Rockville, Conn.
23 Willimantic, Conn.
30 Bronx, N. Y.

Alexandra Danilova & Group
Oct. 6 Muskegan, Mich.
7 Dixon, Ill.
12 Wichita, Kan.
13 Tulsa, Okla.
14 Stillwater, Okla.
15 Oklahoma City, Okla.
16 Wichita Falls, Tex.
18 Waco, Tex.
20 Odessa, Tex.
21 Midland, Tex.
24 San Diego, Cal.
25 Beverly Hills, Cal.
26 Los Angeles, Cal.
27 Long Beach, Cal.
29 Ventura, Cal.

Jean Leon Destine & Group
Thru Oct. 4 Mexico City
Oct. 20 Chicago, Ill.
22 Fargo, N. D.
25 Edmund, Okla.
26 Fayetteville, Ark.
27 Pittsburgh, Kan.
29 Carbondale, Ill.

Harriette Ann Gray & Co.
Oct. 27 Montevallo, Ala.
29 Williamsburg, Va.

Sunday, October 24, 8:40 p.m.
TAO STRONG
An Evening Of Theatre Dance
Leon Lishner, *Bass, Guest Artist with* Ann Needham
and
Fumi Akimoto Peter de Mayo
Elzy Faulk Don Redlich
HUNTER PLAYHOUSE
68th St. between Park & Lexington Ave.
$2.40; $1.80; $1.50 (Tax included)
Phone Reservations GR. 5-6104
Mail Orders P. L. Capy 70 W. 3 St., N.Y.C. 12

BALLET SCHOOL
BALLET — SPANISH CHARACTER
JOSEPH LEVINOFF
Steinway Hall, N. Y. C. CI 6-3846
Studios:
Steinway Hall: Belle Harbor, L. I.; Leonia, N. J.

NEW RELEASES
BABY & CHILDREN'S ROUTINES
by
AL GILBERT
• Original baby routines, psychologically designed to fit the youngest pupil.
4108 B West Burbank Blvd., Burbank, Calif.

DONALD SAWYER
BALLROOM AND TAP
Write for new 'Ist of Teacher's notes
637 Madison Ave., New York 22, N.Y.
PLaza 3-8639

Piano Compositions
by Florence B. Price, ASCAP
Good for Dance Recitals
Published by
Levee Dance—Theodore Presser—Bryn Maur, Pa. Three Little Negro Dances — Theodore Presser — Bryn Maur, Pa. • Dances in the Canebrakes — Affiliated Musicians Inc., L. A. Calif. • Cotton Dance — Contained in the Oxford Piano Course (Fifth Book) • Published by the Oxford University Press, Inc.. New York.
Write: Mrs. Elmer Robinson, 700 E. Oakwood Blvd., Chicago 15, Ill.

STEFFI NOSSEN
SCHOOL of MODERN DANCE
Classes for Children & Teen Agers
Steinway Hall, 113 West 57th St.
For further information write:
3 Winged Foot Drive, Larchmont, N. Y.
Larchmont 2-0785 Plaza 9-7200

MARY JANE BROWN
CHILDREN'S CLASSES
BALLET • BASIC DANCE • TAP
Teachers Course in Group & Solo dances for ages 4 — 12. Ten Sundays beginning Oct. 10th.
Write or phone.
Dance Players, 148 *W.* 56 *St., N. Y. C.*
Endicott 2-8078 — *Evenings*

ballet?
ballroom?
bop?

Pick your own way of saying Season's Greetings with these lively dancing cards.

#21 THE SNOW QUEEN

#22 THE 1830 WALTZ

#23 THE NUTCRACKER

#24 GAITE PARISIENNE

#25 PETROUCHKA

#26 BANDWAGON

EXCLUSIVE DESIGNS... SPARKLING COLORS

You won't see these cards anywhere else. They were created by Art Design Group, one of the country's leading graphic organizations—especially for us to present to you. Every card in three sparkling candy colors.

QUALITY CARDS

Every card French fold on fine stock
Folded size—4¼" x 5½"

LOOK AT THESE LOW PRICES

assorted

Sets of 12 (2 of ea. card)—only **$1.00 per set**

individual cards

25 of one card — **$2.00**
50 of one card — **$3.50**
100 of one card — **$6.00**
200 or more — **$5.00**
(per hundred)

Each card with matching envelope. All cards say "Season's Greetings"

ORDER YOURS TODAY VIA THIS HANDY COUPON

☐ Please send me_____sets of 12 cards (2 of ea. card) @ $1.00 per set.

☐ Send the following individual cards (minimum: 25 of one card).

My ☐ check ☐ money order in the amount of_____is enclosed.

Quantity		*Quantity*		*Quantity*	
_____	#21	_____	#23	_____	#25
_____	#22	_____	#24	_____	#26

*Name*_____

*Address*_____

*City*_____ *Zone*_____ *State*_____

DANCE Magazine 231 West 58th Street New York 19

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Registration for winter season begins August 23
Information sent upon request
Suite 500-C
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 9-3772

Bachelor of Arts Degree with a Major in Dance
Combines professional training with a liberal arts education
JORDAN COLLEGE of MUSIC
BUTLER UNIVERSITY Indianapolis, Indiana

CHRISTMAS SPECIAL
The Ballet
"SNOWFLAKES"
$15 value — $5 postpaid
CHALIF
Chatham, New Jersey

janet— "Dances That Charm"
Exciting new
clearly described routines . . . spectacular show pieces . . . wee folk dances . . . ballets - revues - lesson outlines - dance songs
catalog for postage
1607 W. Iles Ave. Springfield, Ill.

BALLET BOOK SHOP
Books on Dance and Related Arts
MUSIC PUBLICATIONS • BALLET SCORES
DANCE DESCRIPTIONS by
Edna Lucile Baum
Catalog on Request
20 West Jackson Blvd. Chicago 4, Ill.

DANCE STUDENTS
buy this **Ballet Technique Book**
Contains barre work, ballet steps with French Terms, also how to execute each step. 34 Illus. Price $2.45.
Published Dances used in Professional Performances; thoroughly explained; beautifully illustrated; only $1.00 each. Write for List.
GLADYS HIGHT SCHOOL OF DANCING
163 N. State St., Chicago 1, Ill.

*** TEACHERS ***
AUDIENCE TESTED ROUTINES ASSURE TEACHING AND RECITAL SUCCESS.
WRITE FOR LATEST FREE LIST
Not Just Dance Notes But — Dance Notes De Luxe
1817 E. Allegheny Ave., Phila. 34, Pa.

Write today! for FREE Illustrated Brochure
FILMED TAP ROUTINES
choreographed especially for *you* by *Louis Da Pron* for use in your own studio or home. 8 or 16 mm.
Write . . .
BETTER DANCING, Inc.
3966 FRANKLYN AVE., HOLLYWOOD 27, CALIF.

THE DANCE MART
Request free catalogue of
BOOKS ON THE DANCE
Box 315, Midtown Station, N. Y. C. 18

REVIEWS

BY DORIS HERING

New York City Ballet
First half of season beginning
August 31, 1954
New York City Center

At mid-point in the New York City Ballet's Fall Season, no conclusions can be made, no fully rounded pictures drawn. But there were random impressions a-plenty as this lively company forged ahead minus its prima ballerina, Maria Tallchief (who is on loan to the Ballet Russe de Monte Carlo) and minus costumes and sets for its first premiere, *Western Symphony*.

It is almost unusual to miss costumes in a Balanchine work. For his choreography has spareness and clarity of outline, and it is always closely inter-related with the muscular and mechanical qualities of its dancers. And so, costumes become just so much obscuring drapery.

But Balanchine's *Western Symphony* is different. Although the ballet is termed an abstraction with Western flavor, and although its music by Hershy Kay is in symphonic form, there are many concrete allusions in the music, and consequently in the dancing. And so the costumes were desperately needed in place of the leggy anonymity of black trunks and pink tights for the girls. The boys fared better with their jeans and colored shirts.

In its present interim state, *Western Symphony* is a study in cumulative energy—in classic formality piqued into wave upon wave of coltish vitality. The opening movement (Allegro), led by Diana Adams and Herbert Bliss, had a square dance feeling. The leading couple wound in and out of the corps or the girl whirled in happy fouettés while her partner playfully pushed her into further momentum. It was fascinating to note how, when placed in this folk context, Balanchine's characteristic intertwining patterns resembled traditional square dance motifs. Yet their atmosphere of well bred abandon remained very much within the classic framework. Herbert Bliss was especially delightful in his capering solo passages.

The second movement (Adagio), with its musical suggestions of honky-tonk piano tremolo and guitar twanging, was definitely narrative. Until the costumes localize it (and

(*continued on page* 66)

SCHOOL OF AMERICAN BALLET
Official School of the New York City Ballet Company
Faculty:
GEORGE BALANCHINE, *Chairman*
FELIA DOUBROVSKA
YUREK LAZOVSKI
ANATOLE OBOUKHOFF
ELISE REIMAN
MURIEL STUART
ANTONINA TUMKOVSKY
PIERRE VLADIMIROFF
LINCOLN KIRSTEIN, *Pres. and Director*
EUGENIE OUROUSSOW, *Exec. Director*
637 Madison Ave., New York 22, N. Y.
PL 5-1422

INTRODUCTORY MATERIAL SESSION
For those who are interested in joining the organization of qualified dance teachers, we extend this invitation to attend this material session so that you can better acquaint yourself with the program, aims, and advantages of the Dance Educators of America.
9 a.m. Sun., Oct. 10th, 1954
Park Sheraton Hotel
55th St. at 7th Avenue
New York City
For details, write:
DANCE EDUCATORS OF AMERICA
90-50 Parsons Blvd. Jamaica, N. Y.

ELLIS-Du BOULAY SCHOOL OF BALLET
RICHARD ELLIS AND CHRISTINE DU BOULAY, FORMERLY SOLOISTS WITH THE SADLER'S WELLS BALLET, OFFER
Complete training in Classical Ballet from Beginner to Professional status.
All classes carefully graded and based on the principals of the Sadler's Wells School of Ballet.
Curriculum includes
PRE-BALLET CLASSES
for children age 4-7
20 West Jackson Boulevard
Suite 1501-7. Chicago 4, Ill.
WAbash 2-1693

KAMIN DANCE BOOKSHOP
1365 Sixth Ave. at 55th St., New York 19
Catalogue of Books on Spanish Dancing sent on request

Looking at Television

WITH ANN BARZEL

A well-composed painting looks good from any angle. Hang it upside down or on its side, it's still a pleasing composition. In television we can now test a dance the same way. Falling deep-down does not give the same effect as jumping high-up, but there are some interesting results that can be achieved by turning the TV image around. On Aug. 14's Saturday Night Revue the TV camera turned Lou Wills, Jr. upside down for an acrobatic dance. It was a logical situation and handled cleverly. Mr. Wills was getting dressed to go on the town and he was singing of the joys of meeting his lady-love. He began to dance with joy, and in the confines of his small room danced all over the furniture, including the bed, which was the bounciest of beds—a trampoline in disguise. When Wills took off for an aerial somersault the television screen went into a spin and slowed down only to show the young man landing on the ceiling. Here he remained upside down doing walkovers, nip-ups and cartwheels around the chandelier. Being a young man in love it was not surprising that the force of gravity had no effect. On Sept. 11 on the same show Wills, as a Tarzan, again did some upside down acrobatics, high in the sky. But, wisely, the device was used only for a few seconds during a fast-paced number which utilized all the paraphernalia of backstage as takeoffs for tricks. The upside down idea has been used by Fred Astaire in a cinema dance, but the acrobatic tricks have a special fantastic effect when presented in reverse.

Having done itself proud in this unpretentious number the Sat. Night Revue went back to stock situations and on Aug. 21 came up with that cliché, a take-off on *Swan Lake*. There were wooden ducks floating in the background, the corps had big ribbon bows dripping from their ballet slippers and Lou Wills was an untidy Prince to Swan Queen Betty Bruce. Miss Bruce in toe shoes and tutu was not unfunny, but still not an Imogene Coca. For a tap dancer doing a take-off she did too well on pointe—in fact she made me remember she had been a temptestuous young Zobeide in Scheherazade the year the Fokine Ballet made crowd-history at the Lewisohn Stadium.

The Sat. Night Revue rested on its clichés again on Aug. 28. A Paris milieu meant a can-can, to Offenbach of course, with the same tired old steps. The dancers looked particularly clumsy, but then it's hard to look graceful while hoisting your skirts to show your rear lingerie. Later in the same show there was the most ridiculous production number of the month. (Admitted that in a lean month competition wasn't keen, but this number was corny.) This was called Pale Moon and the high-spot was Betty Byrd as an Indian maiden doing attitude turns (good ones) in ballet slippers. A sleepy snake and wrestling males gave the proceedings the noble Red Man atmosphere.

On Sept. 11 Betty Byrd and Danny Hoctor were more at home in their top-hatted tap dance to Puttin' On the Ritz. The rest of the dances on the show were much fancier. There was a sort-of version of Peter and the Wolf, something about a wolf going for a chick. Choreographer Belfer went all out on a kiddy number with drawings of pandas, tops and other unrelated objects coming to life while the orchestra played Horseplay.

The most difficult time for the dance-watcher on television is Sunday evenings when Toast of the Town and Comedy Hour are aired simultaneously, and both have announced dancers of note. Sometimes the order of a program is predictable. But just when you think you know what the format is likely to be they try something new. The only thing to do is to switch back and forth while the vocalists are doing their stints. Sometimes you are lucky and can catch most of the dancing. Aside from the joy of seeing your favorite art there is the minor pleasure of outwitting the singers. If you're the sporting type you can even make it a game. Of course the odds are in favor of the singers and the station breaks. On Aug. 22 I won. I saw the Hamilton Trio in two numbers on the Comedy Hour and caught the Andrea Dancers and the Toastettes on Toast of the Town. I did miss Nanci Crompton on the latter show, but that isn't exactly a loss as she is quite predictable and has been seen often.

The Toastettes are hardly a dance act to crow about catching, except that it is not unpleasant to see a half-dozen very pretty girls doing sissonnes, even if you've seen them doing it for several years. However, this particular Sunday the girls were background for an Eartha Kitt ditty and they were wearing millions of dollars worth of diamonds and furs —the kind usually seen on older and harder women. On the dancers they looked mighty pretty and it is too bad they had to give them back.

The Hamilton Trio is wise in the ways of television. The epitome of their work is style, a highly individual one in which a pulsating rhythm is one of the important elements. Although the act has numerous imitators it is not an easy thing to copy, partly because Bob Hamilton's work is highly original and originality can't be borrowed. In the second place the Hamiltons (even when the female personnel changes) are always excellent dancers and the simple things that a good dancer can make exciting, look like nothing on lesser talents.

On Aug. 22 the Hamiltons danced to Crazy Man Crazy and She Walked By His Window. The latter was in the West Indian manner, a style in which the Trio is particularly adept.

We switched from the Hamiltons just in time to catch a trio on the Ed Sullivan show. These were the Andrea Dancers, a breath from the day-before-yesterday. The act consists of a tiny acrobatic girl in functionally brief costume who is pulled and bent this way and that by two impeccably tailored youths, suave as diplomats in their tailcoats and white carnations.

On Aug. 29, Comedy Hour's choreographer Dania Krupska danced in a special production number with Peter Gennaro. It was titled The Most Blues and was danced by a large cast, all quivering and on edge with sex in the modern-jazz manner. Sophistication and forthright earthiness have their place as art and entertainment, but there was no particular reason for this group to push into people's living-rooms all hot and bothered. The number made no definite statement and had nothing special to say on the subject.

The Most Blues consisted of a group of people dancing sultrily in a smoky, shabby room. A boy comes in (Gennaro) and he dances with one and then another of the girls. His gaze lights on Dania Krupska and he slithers around with her. He leaves and everything was as it was at the beginning. There is a reversal of the usual procedure in that instead of the girl being lifted, it was Gennaro who was tossed about—probably establishing the fact that he was desirable. It was to Gennaro's credit that he managed to look cute rather than offensive, which the rest of the number was on the brink of.

On that night when we switched from Comedy Hour to Toast of the Town for good clean fun. We got it, but it wasn't fun. There was an American Legion group in Zouave uniforms doing a kind of shuffling step on and on into the night. I'm aware of the pitfalls of speaking disrespectfully of the American Legion, but it's a free country so we switched to a good book.

Question to TV producers: Why do dancers on television usually have to dance in a spotlight? The strong light washes out features and details of costume, and creates an aura of light around legs that make them look twice their width. A spotlight might enhance the performance for the studio audience, but, after all, the production should be geared to the final effect on the television screen.

VOLUME XXVIII NO. 10 OCT., 1954
The World's Largest, Liveliest Dance Publication
Rudolf Orthwine Publisher **Jean Gordon** Associate Publisher

Lydia Joel Editor

Doris Hering Associate Editor

Toni Holmstock
Advertising Manager

William W. Brown
Sales Manager

Rudolph de Harak
Director of Design

Pasquale Del Vecchio
Design Assistant

Joanne Howell
Editorial Assistant

Young Dancer Section
Regina Woody

Ballroom Department
Albert and Josephine Butler

Contributing Editors:
Ann Barzel, Thalia Mara, Francis Mason, Lillian Moore, Walter Sorell, Hope Sheridan

Staff Photographers:
Peter Basch, Constantine, Fred Fehl, Zachary Freyman, Earl Leaf, Jack Mitchell, Walter E. Owen, Gerda Peterich, Walter Strate, Bob Willoughby

Staff Correspondents:

Chicago:
Ann Barzel, 3134 W. 16th Street
San Francisco:
Sue Burnett, 17 Le Roy Place
Hollywood:
Ted Hook, 7021 Hollywood Blvd.
Louisville:
William Habich, 517 W. Ormsby
Canada:
Francis A. Coleman, 2105 City Councillors St., Montreal P.Q.
South America:
"Ballet", Casilla 10156, Santiago, Chile
England:
Mary Clarke, 44 Princess Court, Queensway, London, W. 2
France:
Thomas Quinn Curtiss, 21 Rue de Berry, Paris 8
Italy:
Gisella Selden Goth, 37 Via Michelangelo, Florence
Austria:
Linda Zamponi, Vienna State Opera, Vienna
Australia:
Beth Dean, 18 Windemeere Ave., Northmead, Parramatta, N.S.W.
Mexico:
Patricia Fent Ross, Calle Tijuana 22-4, Mexico, D.F.
Portugal:
Luigi Garia, Rua Conceicao, 113-3rd — Lisbon
Japan:
Niki Stern, 8 Kasumi-cho, Azabu, Minato-Ku, Tokyo

New York Offices:
231 West 58th St., N. Y. 19
PLaza 7-3667

dance
MAGAZINE

IN THIS ISSUE

7 Calendar of Events
9 Reviews — *Doris Hering*
10 Looking at Television — *Ann Barzel*
12 Ballet Russe de Monte Carlo Re-enters — *photos by Zachary Freyman*
20 On the International Scene: a pictorial
22 New London Festival: a review — *Doris Hering*
28 "Stars of the Russian Ballet:" full-length dance film — *Edwin Denby*
31 Esmeralda in America — *Lillian Moore*
34 Brief Biographies: Peter Gennaro & Buzz Miller — *Goodman-Freyman*
38 The Convention Scene: 1954
42 Young Dancer Section: On a Movie Set — *Regina Woody*
43 Very Young Dancer Cartoon — *Woody-Thomson*
48 Do's and Don'ts of Basic Ballet Barre Exercises — *Thalia Mara*
50 The Ballroom: Paso Doble — *Josephine & Albert Butler*
57 Ballet in Turkey — *Kermit Goell*
60 Letters from a Tour — *Saul Goodman*
67 Personals
71 Ballet on Discs — *Hope Sheridan*
72 Consultation Corner — *Toni Holmstock*
75 Hollywood Commentary — *Ted Hook*

on the cover . . .

Peter Gennaro and Buzz Miller (see pp. 34-37), exponents of the eclectic dance style known as modern jazz, are two of its most tasteful performers. Last season they appeared together, with Carol Haney, in "The Pajama Game". More recently Buzz Miller has been in Hollywood. Neither is yet at the peak of his career. Zachary Freyman's vibrant photo captures their spontaneity and expertness.

coming . . .

Films, Films . . .

Fifty film musicals will be made and presented in the 1954-'55 season. In order to help you sort the wheat from the chaff dance-wise, we bring you Leo Lerman's monthly critical reports. A magnificent Hollywood photo album accompanies the opening of the new feature.

Festival Ballet . . .

Once again we bring you a collector's item; a special DANCE Magazine picture album of the English company (with guest stars Tamara Toumanova plus Kovach and Rabovsky) which makes its debut in the U.S. this fall. London correspondent Mary Clarke tells us how the English feel about Anton Dolin's glamorous troupe.

If the Shoe Fits . . .

We hardly know how you've gotten along without it—but at last we bring you a Toni Holmstock article on ballet and toe slippers and what you should know about how they should fit.

American Student in India . . .

Karla Pries has been studying Hindu dance with its masters, living in the interior of India, absorbing its thinking and ways of living as well as its dance tradition. Her story is fabulously interesting.

A Record Collection . . .

Would you like to have a complete list of all ballet music recordings to date? You'll have it, and in time for Christmas, too.

Maria Tallchief and Frederic Franklin in "Gaité Parisienne"

zachary freyman

RE-ENTER—THE BALLET RUSSE DE MONTE CARLO

Ballet Russe de Monte Carlo—a magic name! One that is actually synonymous with the word "ballet" for many people. For nearly twenty years a company bearing that name toured every whistle stop and metropolis in this country—presenting classic ballets, "symphonic" ballets, "Americana" ballets, and finally in its declining years, a program which became associated with its name—*Swan Lake, Nutcracker,* and *Scheherazade*

About four years ago, it began to lose its stars; deteriorated into a little concert company; and finally the great name of Ballet Russe de Monte Carlo was no more. But now, after a two-year hiatus, the Ballet Russe de Monte Carlo is reborn under the direction of Sergei J. Denham, its former impresario.

On October 1, two buses bearing dancers and two trucks bearing costumes and scenery will start out for a tour of 102 cities beginning with Baltimore and ending on April 16 in Montreal. Coppicus, Schang, and Brown (Columbia Artists Management) announce a total of 175 performances for the newly organized company, but, significantly, no season in New York City.

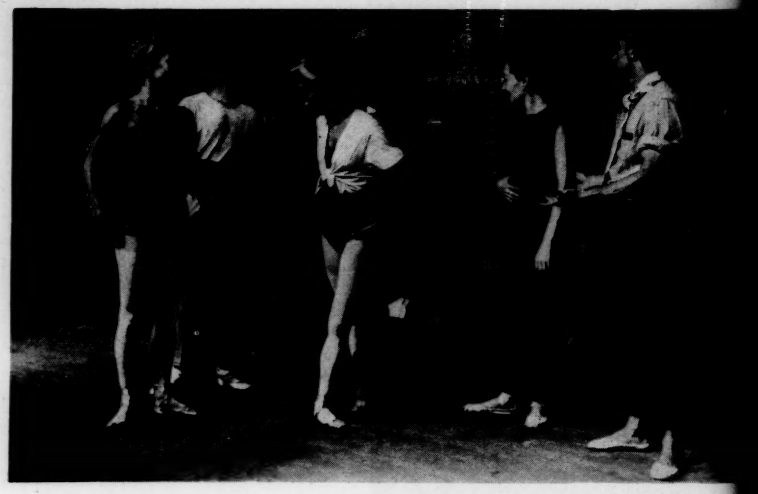
The company's chief "drawing card" in terms of personnel is the lovely Maria Tallchief, who has been weaned away from the New York City Ballet on a year's leave of absence. Actually Miss Tallchief is no new name to the Ballet Russe roster. She made her dancing start there in the corps de ballet in 1942 and remained with the company until 1947, when she joined the New York City Ballet to become their principal dancer.

Miss Tallchief will have two distinguished partners—Frederic Franklin and Leon Danielian, both long associated with the Ballet Russe de Monte Carlo. Dark, compact, and commanding, Danielian is a bravura dancer who has appeared in virtually every ballet in the repertoire. Mr. Franklin, who is also Maître de Ballet for the company of thirty-six, is probably one of the most versatile male dancers in the ballet world. Old friends of the Ballet Russe de Monte Carlo will remember with pleasure his sturdy Hussar in Massine's *Le Beau Danube* and his gallant and self-effacing prince in *The Nutcracker.* Although they will miss seeing the ebullient Alexandra Danilova at his side, there will be new pleasures in the sweetly precise Miss Tallchief and in Nina Novak, the vivacious former Ballet Russe soloist who takes over three of Danilova's celebrated roles—Swanilda in *Coppélia,* the Street Dancer in *Le Beau Danube,* and the Glove Seller in *Gaîté Parisienne.*

In addition to Mmes. Tallchief and Novak, the company will also boast a brand-new ballerina never before seen in this country. She is

(over)

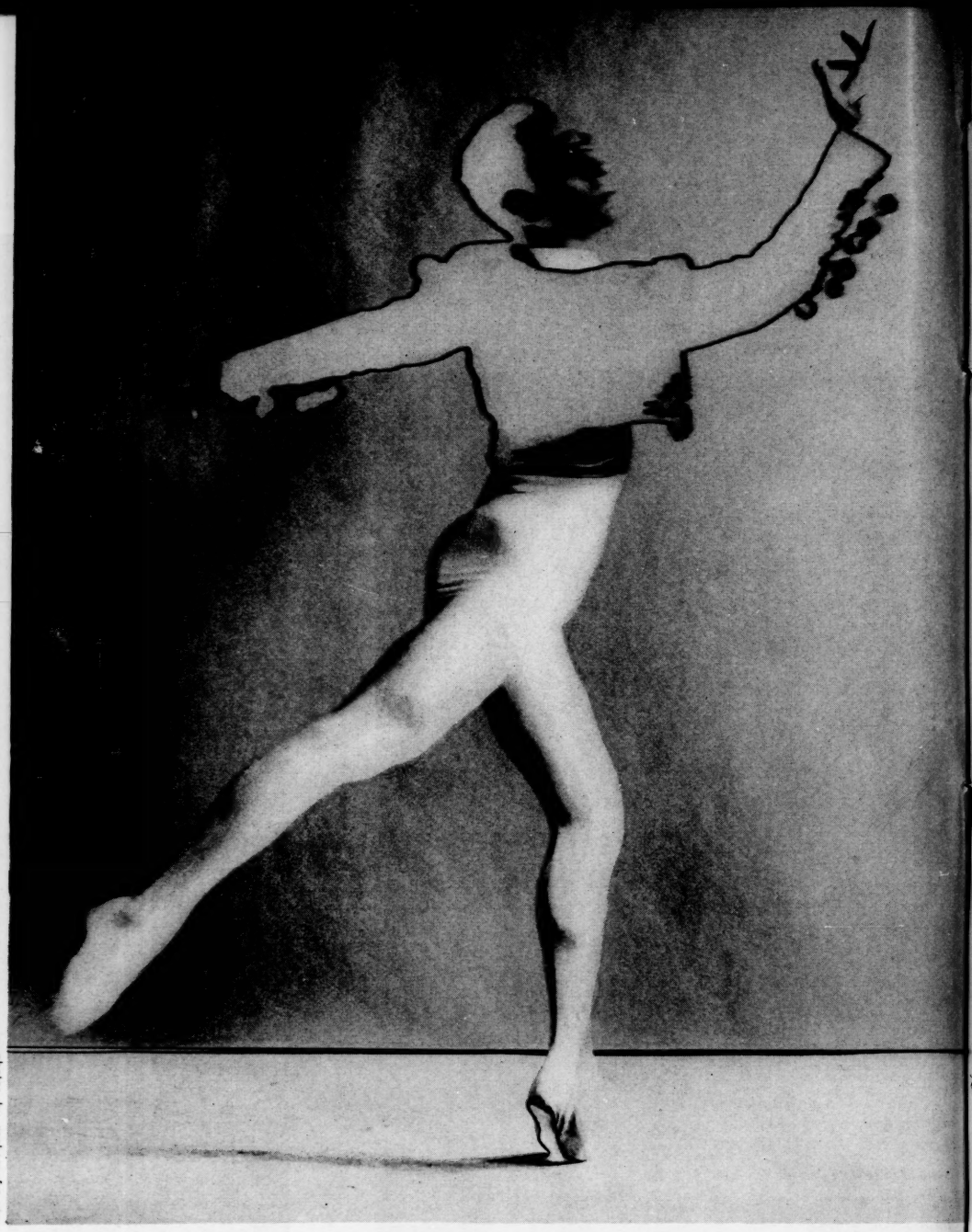
Ballet Russe de Monte Carlo Prepares



Above: Choreographer Antonia Cobos indicates a movement from her new ballet "The Mikado", to Rochelle Zide and Eugene Slavin; Above right: Maria Tallchief and Frederic Franklin; Below, l. to r.: Yvonne Chouteau, Leon Danielian, Gertrude Tyven, Irina Borowska and Victor Moreno.

Opposite page: Left, below: Choreographer Leonide Massine; above: Massine at work, choreographing "Harald in Italy"; At right, above: Franklin tries a gesture from "The Mikado" for Miss Cobos; Below: Joseph Savino, Christine Hennessy, Jeanne Elyse and Salvador Juarez take time out during a rest period to study the current issue of DANCE Magazine.

Informal photos by Herb Flatow



Leon Danielian

photos by zachary freyman

Irina Borowska, twenty-two years old, from the Teatro Colón in Buenos Aires. Miss Borowska is somewhat of a prodigy in that she mastered the eight-year course at the Teatro Colón school in half that time. Since then, Miss Borowska has performed in an unusually large number of ballets in Buenos Aires, including four Massine works in which she was coached by the Master himself in 1953.

Two names familiar to Ballet Russe audiences are listed among the soloists. They are New York-born Gertrude Tyven, who has been with the Ballet Russe since 1942 and who has acquired an impressive range of classic and "caractère" roles; and the equally versatile Yvonne Chouteau, who, like Maria Tallchief, proudly claims half-Indian descent. Miss Chouteau (who also numbers Alexander Hamilton and Jean Pierre Chouteau, the founder of St. Louis, among her antecedents) has been with the Ballet Russe since 1943.

The strong male contingent is headed at the solo-

ist level by Alan Howard, Victor Moreno, and Fernando Schaffenberg. Ivan Boutnikoff is Musical Director.

Of course, the first question that comes to mind after one has examined the roster of dancers, is repertoire. Will there be new works? Will the company stress dramatic ballet like Ballet Theatre or classic ballet like the New York City Ballet? Will it be a cradle of young choreographers? Or will it emphasize repertory works?

The happiest news in terms of repertoire is the return of Leonide Massine, the great choreographer associated with the Ballet Russe during its most productive era from 1933 to 1942. Massine, who has been out of this country since 1945, will be responsible for one of the two premieres. It is a "visualization" of the Berlioz *Harold in Italy* music. Since Massine, is, among other things, a master of ethnic flavor in ballet, his new work will probably have some fine bits of Italian-styled dancing influenced by his own prolonged sojourn in Italy with his family.

Washington will see the world premiere of *Harold in Italy* on October 8. Bernard La Motte will be responsible for the stage designs; and Leon Danielian and Frederic Franklin will alternate in the leading role.

Another premiere will be unveiled in Baltimore. It is a balletic version of *The Mikado*, devised by Antonia Cobos, who has in the past contributed the rollicking *Mute Wife* and the dashing *Madroños* to the Ballet Russe repertoire. Miss Cobos can be counted on to bring a sense of humor and a vital dancing style to the stage. Scenery for *The Mikado* will also be by Bernard La Motte.

As for the remainder of the repertoire, it can be said to be on the careful side. The presence of Massine has not inspired the Ballet Russe to revive any of his history-making works like *Rouge et Noir*, *Seventh Symphony*, and *St. Francis*—even though their costumes and decors are still the property of this company. Instead, the jolly and smaller scaled standbys, *Beau Danube*, *Gaîté Parisienne*, and *Capriccio Espagnol*, are back in the repertoire.

Although the company has the trappings for Balanchine's *Danses Concertantes*, it prefers to include his less adventuresome *Ballet Imperial*. Needless to say, *Scheherazade*, *The Nutcracker* and *Les Sylphides* will be around, as will *Coppélia* and the usual abbreviated version of *Swan Lake*. Antonia Cobos' *Madroños* remains on the boards, as does Ruthanna Boris's early opus, *Cirque de Deux*.

In all, the repertoire will shock nobody. But it is calculated to please many who like their ballet pretty, lively, and reasonably familiar. And there is no doubt that it will be beautifully danced by those already mentioned, as well as by the corps de ballet consisting of Meredith Baylis, Margery Beddow, Nancy Benson, Yvonne Craig, Dorothy Daniels, Eleanor D'Antuono, Jeanne Elyse, Giaconda Filippini, Christine Hennessy, Jenifer Heyward, Leonore Lovering, Barbara McGinnis, Irene Minor, Sally Seven, Valerie Smith, Walda Welch, Rochelle Zide, James Brusock, Joseph Busheme, Grant De Laney, Teri De Mari, Salvador Juarez, Deni Lamont, Glenn Olson, Paul Roget, Joseph Savine, Eugene Slavin, and Miguel Terekhov. *D.H.*

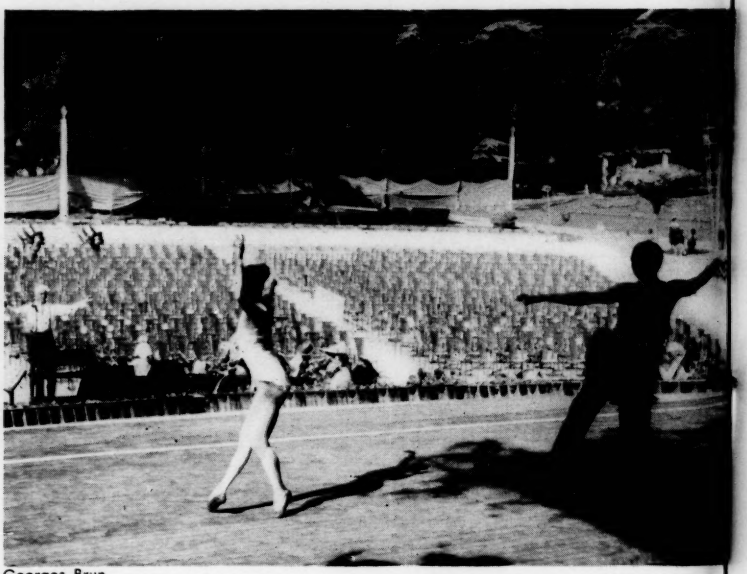
Irina Borowska

over: Nina Novak, Yvonne Chouteau and Gertrude Tyven in "Le Beau Danube"

Teresa and Luisillo, leading dancers of the Ballets Espagnols, enjoy "shop talk" with famed Vincente Escudero in a Madrid cafe before they leave to tour the Western Hemisphere. After a highly acclaimed season in South America the Ballets Espagnols arrive this month for a U.S. tour. A four week engagement at New York's Hellinger Theatre starts on Oct. 31.

ON THE INTERNATIONAL SCENE

With considerable success, Aix-les-Bains, in southern France, has inaugurated what they hope will be its annual International Dance Festival. Those who appeared this year, from July 31 to Aug. 7, were Birgit Akesson of Sweden; Etorki, Basque troupe; the Amsterdam Royal Ballet; A Japanese company under the direction of Miho Hanayagui; Hindu dancer Radha-Sri-Ram and the Paris Opera Ballet. Above: Lyane Dayde and Serge Lifar of the Paris company rehearse at the out-of-door theatre at which most of the performances were held.



Georges Brun

Hurok Attractions

Moira Shearer and a group of dancers in rehearsal for the Old Vic production of "A Midsummer Night's Dream," scheduled to open a U. S. tour at the Metropolitan Opera House on Sept. 21 (too late for review). Reports from Edinburgh indicate that the production is sumptuous, the dancing agreeable although not major, that Helpmann is excellent as Oberon, that the intention of author Shakespeare is largely neglected, and that the box office is flourishing.

Gian Colombo

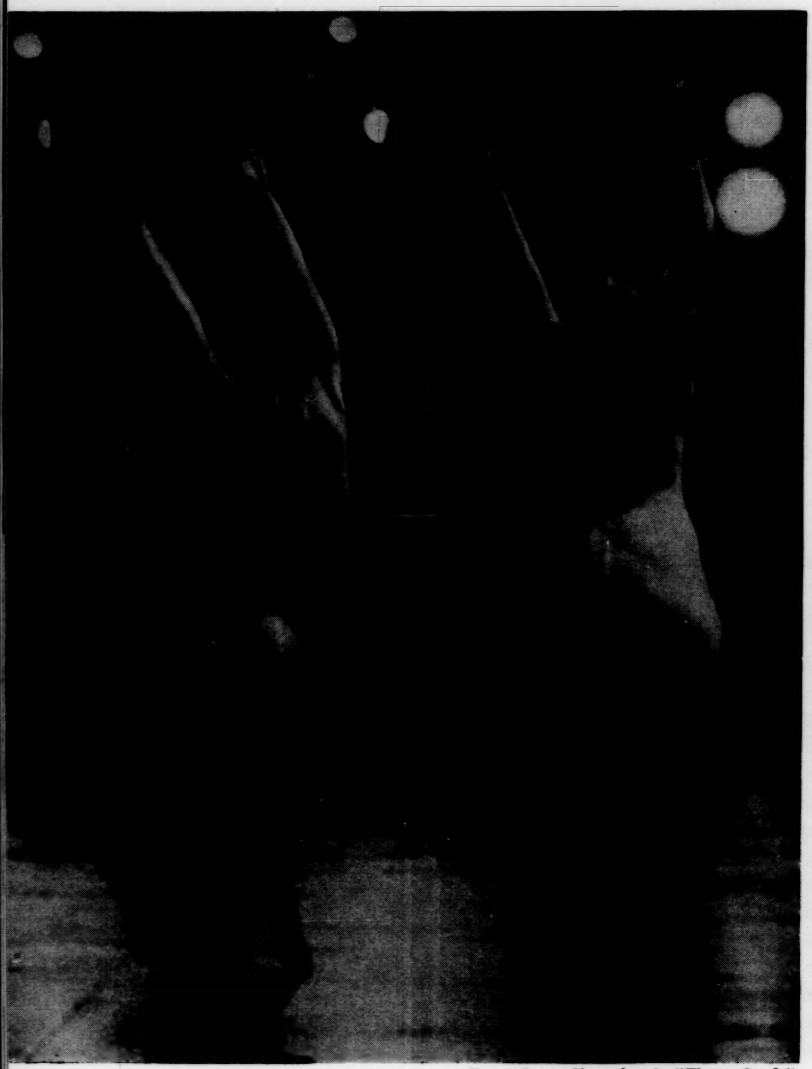
Tony Charmoli spent the summer in Italy, creating the dances for an elaborate musical. Above: he talks with his translator while leading dancer Gilda Marino and American partner Marc Breaux rehearse in the garden of the show's producer, R. Paone. "Il Terrone Corre Sul Filo" opened in Milan on Sept. 4 and Mr. Charmoli was back in N. Y. in early Sept., in time to resume his activities as choreographer of TV's "Your Hit Parade".

Margot Fonteyn and friend Roberto Arias, Latin American attorney, admire the view from the coast of the Mediterranean, near Toulon, where the ballerina vacationed at the home of friends, before her brilliant success in Sadler's Wells revival of "Firebird" at the Edinburgh Festival (see p. 78). Gossip has it Miss Fonteyn may marry Mr. Arios and retire, but she denies both possibilities, at least for the present.

Serge Lido

FESTIVAL AT NEW LONDON

BY DORIS HERING



From Doris Humphrey's "Water Study".

Within the past few years, the modern dance (or "American" dance, to use the terminology of this Festival) has become more and more concerned with the secondary elements of theatricality and technical execution. But as an art form it is still at its most satisfying when it concentrates upon the straightforward projection of deep human emotion. And perhaps that is why we found much to interest us among the premieres and among certain of the repertory works on the Seventh American Dance Festival. Their line of projection was from the inside directly to its outward form, from the emotion to its communication. And as such they were remarkably honest.

Closest to this concept was José Limón's new group work called *The Traitor* (aptly accompanied by Gunther Schuller's "Symphony for Brasses"). Mr. Limón evidently feels a deep sense of identification with the characters and events in the New Testament. And he has the courage to try to mold this essentially pageant-like material into dance form. A few seasons ago he created *The Visitation*, based upon the story of the Immaculate Conception. And now, in *The Traitor*, he has tackled the betrayal of Christ by Judas.

With Limón as Judas ("The Traitor"), Lucas Hoving as Christ ("The Leader"), and six male dancers (Charles Czarny, Richard Fitz-Gerald, Michael Hollander, Alvin Schulman, Otis Bigelow, and John Coyle) as "The Followers," the dance was conceived in the visual style of early Renaissance paintings. Paul Trautvetter designed a forceful looking drop that gave the illusion of six columned arches in marching perspective. Pauline Lawrence carried out the somber, yet turbulent mood in russet and maroon velvet trousers and jerkins over satin blouses. But, to a degree, the loose jerkins obscured the movement-muscularity indigenous to a group of male dancers.

The work was divided into roughly four action-units. During the introduction, the Followers scudded about in panic, and the Traitor established his baleful purpose. The entrance of the Leader brought a mood of temporary calm. Skillfully manipulating a white cloth, the group simulated the Last Supper with all its strange tensions and stresses. The Traitor encountered the Leader alone. With a savagely disdainful gesture he wound the Leader in the cloth that had symbolized the Last Supper. The Leader was carried off in his white shroud. As the light streamed through the upstage arches and outlined the Leader's body in final agony, the Traitor could be seen twisting from a noose downstage.

In form, *The Traitor* consisted of bursts of convoluted movement that twisted upon themselves like the roots of a tree. At intervals the convolutions froze (but did not actually resolve) into sculptural formations as though the conflicting action were temporarily stalemated, only to begin anew. We found this lack of sustained line in the dance phrases extremely provocative. The rough, almost forced feeling that resulted seemed to indicate (and this was especially apparent in the solo-of-conflict he devised for himself) that Mr. Limón is trying to drive toward a new dance language—one very much aware of the emotional roots from which dance springs.

The role of the Traitor was conceived in powerfully realistic fashion. And the Followers, although they were used sometimes as choral commentary, sometimes to prod the dramatic action, were also staunchly realistic. But the Leader was envisaged symbolically. This left Lucas Hoving little opportunity to develop his role, and it somewhat lessened the conflict between guilt and innocence that underlined the entire work. But these are perhaps quibbling details in a dance realization that is so patently a slice of Mr. Limón's own creative soul . . . and a work for which one can be grateful to Connecticut College, who commissioned it.

During her years as Artistic Director of the José Limón Company, Doris Humphrey has been producing works that divide into two general veins. In some the emphasis has been upon herself—upon her own attitudes and feelings and their expansion into choreographic form. Such works are *Day on Earth* and *Ruins and Visions.* Other works have been designed more as vehicles for Mr. Limón. They have grown from Miss Humphrey's profound understanding of Mr. Limón as an individual and as a stage presence. Such works are the *Lament for Ignacio Sanchez Mejías* and the new *Felipe el Loco.* This vividly theatrical piece emphasized an entirely new quality in Mr. Limón—a touching peasant innocence —a simplicity and animality that were both beautiful and plausible.

Based upon a true story suggested by Alfredo Matilla, *Felipe el Loco* tells of a Spanish gypsy dancer brought to a cold northern country to teach his art. The indifference and lack of understanding he meets, send him into a frenzy of frustration and ultimate insanity.

Doris Humphrey conceived *Felipe el Loco* in three scenes whose special atmosphere was sensitively crystalized by Paul Trautvetter's double-duty sets and by Miss Humphrey's keenly intuitive use of Spanish Flamenco guitar music culled from recordings by Vincente Gomez, Carlos Montoya, and Andres Segovia. Before the curtain even went up, there was a sound of desultory strumming that reminded one of a melancholy wanderer. In the chill semi-twilight of the first scene, with its vertical panels of curtain to give the illusion of streets and alleys, pedestrians strode wrapped in mufflers and heavy coats. The guitar tones deepened, and a curly-headed man in a glowing red cape burst into their midst. He was lost. But when he asked for directions,

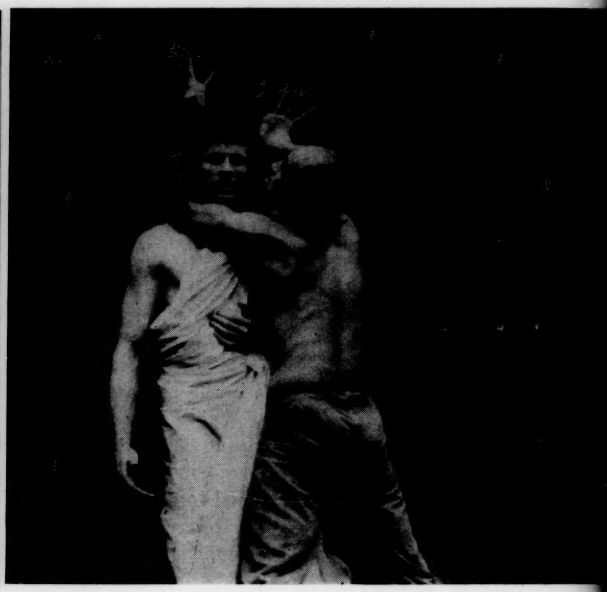
(over)

they stared and left him alone, a sadly contrasting figure in the cold blue light.

In the second scene, a group of well bred ballet dancers (Charles Czarny, Betty Jones, Lavina Nielsen, Ruth Currier, and Lucas Hoving) posed prettily before their triple mirror. Again a sudden burst, and the wild-haired Felipe was there tearing at their ordered world with his tattoo of Flamenco energy. They could neither respond nor understand. And as their confusion deepened, his fury intensified until they seemed to him like cold demons clapping wantonly in his face. He grasped a stool and swirled it frantically over his head. The dancers ran off in fear. The male dancers returned to lead Felipe away into solitude—and a touching picture of dejection he made as he sat huddled on his stool with his back to the audience, and finally sank to the floor.

Suddenly a purr of castanets. It grew more intense, and a warmly imperious Spanish dancer (Pauline Koner) came toward Felipe and bent over him. In childlike joy he danced with his imaginary partner, and as they reached a moment of high ecstasy, the curtain fell.

PHOTOS BY MATT WYSOCKI



Rehearsal pictures of Jose Limon's "The Traitor".

at right:
The Traitor (Jose Limon) is about to be hanged as The Leader (Lucas Hoving) is lifted by His Followers toward the Cross.

Margaret Dietz in "A Dream".

It has been suggested that *Felipe el Loco* would be more specific in its kinesthetic contrast if the ballet roles had been entrusted to classic dancers, instead of to Mr. Limón's Company, who are modern dancers with a fine knowledge of ballet technique; and if Mr. Limón's role had been entrusted to a Spanish dancer. (No fault could be found with Pauline Koner, for her past includes specific training in Spanish dance, which she used most convincingly on this occasion). We find this kind of technical purism unnecessary to Doris Humphrey's choreographic purpose. For the essence of the work was not a lack of technical understanding between Felipe and the ballet dancers, but a lack of human and temperamental contact. And this isolation was clearly outlined by Mr. Limón and his talented cohorts—clearly enough to make *Felipe el Loco* a touching and exciting experience. Pauline Lawrence's costumes, especially for Limón and Miss Koner, were among her most effective.

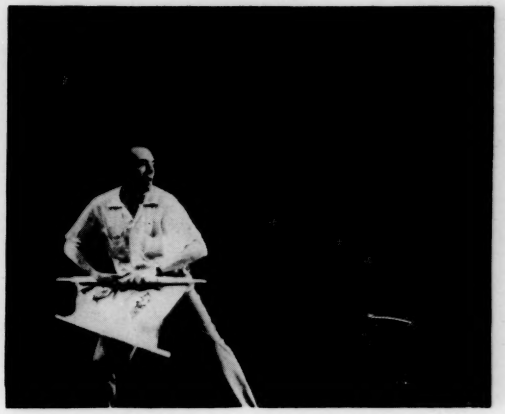
Although she is a polished performer, Yuriko (a Festival Guest Artist) is still somewhat of a novice as a choreographer. She offered two new dances, *Four Windows* (Bela Bartok) and . . . *where the roads* . . . (Eugene Lester). In both instances she allowed the dances to take outward form before they had complete inward clarity.

The theatrical elements in *Four Windows* were a man, a woman, and a pair of decorative ropes suspended from the flies. Yuriko performed four mood-studies, the first two rather pensive, the third violent and rebellious, and the fourth again pensive. Between solos she left the stage, and the man (John Coyle) emerged to change the position of the ropes. Since he was given rather decorative action, it was difficult to tell whether he was motivating the mood of the solos or was merely a property man (in the oriental sense).

In . . . *where the roads* . . . Yuriko was on safer ground, for the dancing was less atmospheric and more directly narrative. It concerned twins (or merely two adolescents whose closeness made them feel like twins) separated by one girl's falling in love. The focus was on the girl "left behind"—her loneliness, her resentment, and her ultimate acceptance of maturity. Perhaps because she viewed her subject matter with the detachment of maturity,

(*continued on page* 44)

Alice Uchida and Yuriko in ". . . where the roads . . ." Pauline Koner in "Felipe el Loco." Daniel Nagrin: "Man Dancing." Charles Weidman in Thurber's "The War between Men and Women."



"STARS OF THE RUSSIAN BALLET"

A DANCE FILM

BY EDWIN DENBY

Stars of The Russian Ballet tries very nicely to give a front row view of Soviet ballet. The dancers in it are members of Russia's two best companies, the stars are among the country's most brilliant. They dance *Swan Lake* (a revised version), *The Fountain of Bakhchisarai* and *The Flames of Paris;* the latter two are Soviet productions of 1934 and 1932 and are based on character steps. At the Bolshoi each of the three would last a whole evening, but the film condenses them to eighty minutes all included. It is being exhibited in New York and Chicago and is scheduled for runs in San Francisco, Los Angeles, Boston, Cleveland and other large cities.

On the screen flashes of dance and mime delighted me. It was fine to catch glimpses of many dancers, men as well as women, whose leg action was powerful and easy and whose mime was whole-hearted. They created plenty of nervous excitement. But the effect as the film continued was disappointing. The dances kept disintegrating into banality, the mime into hubbub. Only in the *Swan Lake adagio* did a few film sequences suggest the grand theatre power of a poetic image. The rest left me with an overdose of vitamins and virtue.

The men were thoroughly wholesome, the girls more earnest than gracious. The dancers enjoyed giving a big dynamic charge, being excited, strenuous, messiness and hamminess didn't bother them as long as there was a passionate conviction about whatever story content the piece afforded. Now and then, in a flash of mime, the story telling was brilliant. But the dancers didn't leave it at that. They forced the emotion in blurred gestures, they tried to mime it at every step of a dance. The overall theatre effect was repetitious, thick and airless. They showed only one side of ballet, the side without wonder. They never created as a company the stillness in which wonder begins.

According to this film the Soviet choreographies are ineffectual and meagre, the dancers are inelegant. That they are at their weakest in the court scenes of *Swan Lake* is only incidental. Elegance in ballet is not a mime effect or an imitation of court life. It is a sustained visual harmony of movement out of which ballet builds its theatre effect of continuity and sweep. Without elegance the dancers can show no wit, no joyous freedom in absurdity; without it the choreographers cannot orchestrate a dance. Elegance is like the clean pitch in a musical instrument. Without it a choreographer cannot sustain a clean development; he cannot give his themes the larger powers of grace, of freshness and of grandeur, which sustained choreography can—nor the brilliant caress of a larger meaning, like that of poetry. In classic theatre, Western or Oriental, elegance is the medium for the communication of serious feeling. The film showed Soviet ballet attempting serious feeling without elegance, and wasting the power of its dancers. The theatre excitement they created was what we call corny.

But film all over the world is poor at catching the beauty and very good at catching the silliness of any ballet. Film is like a scatterbrain with a beady swivel eye. Its field of vision is totally unlike that of a theatre seat. This film showed the best intentions. But one could observe that the director had not stopped for retakes of a few dance errors, and that he had passed a few musical errors in synchronizing some *Swan Lake* sequences when the sound didn't fit the steps. Maybe he liked a bit of extra messiness as "more real", maybe he asked for an extra violence of attack in dance and mime (that a choreographer would not have permitted).

One cannot be certain how far this film falsifies the overall theatre effect which the three ballets create on stage in Moscow or Leningrad. But it does

Leading dancers of Moscow's Bolshoi and Leningrad's Kirov Opera Ballets appear in a full-length colour presentation

photograph details of action that fans who are curious about Soviet ballet will enjoy being able to look at. A number are interesting. Beautiful are the two novel lifts in attitude (Ulanova carried by Sergeyev) in the *Swan Lake* adagio which replace the Ivanov lifts with a developpé and lead into the arabesque penchée promenade. The promenade itself did not eclipse the same passage as shown in the film *Russian Ballerina* (whenever the two films showed the same passage the older one made it look better). But the penchée of farewell in the last act was very fine. To see Ulanova's iron force clinch the leg at its extreme height, holding it against a backward arch in the spine tense as a bow is like hearing a soprano hold a fortissimo high D without a tremor. The weightless look her body has in the air in lifts is extraordinary, and admirable the assurance with which her foot reaches the ground as she is lowered. And in the pas d'action, when she first meets the Prince, she descends beautifully from a piqué to full foot. Her shoes, and those of the chorus too, had no apparent blocking; though they gave her little support and spread easily, they gave an unusual delicacy to a number of toe steps. I admired less a mannerism she had of hopping up on toe, and another of bending back the hand emphatically from the wrist. In one renversée moment, when first one leg circled way back, then one arm with the wrist, then another arm with another wrist, she looked like a parody of herself, like an uneasy octopus.

In the girls of the Swan chorus too, one saw the handsome extreme sweep of a port de bras to a backward arm extension, typical of the Maryinsky school, and which our good teachers also teach. The Soviet dancers add to such a movement strong arch backward with both shoulders pulled back too; it gives the dancer the so-called "pouter pigeon" silhouette, and when the neck bends back as well, and one leg is stretched or lifted at the back, it makes a very

(*over*)

Ulanova, Sergeyev and corps de ballet in "Swan Lake"

The Tartar Khan (Gusev) and his harem queen (Plessitskaya) in "The Fountain of Bakhchisar

photos by arkino

Famed performer Chaboukiani and Gottlieb, skilled character dancer featured in "The Flames of Paris"

grand deformation. But the Soviet dancers use it so much it turns into a mannerism. Sometimes they force the head forward despite the backbend; this gives the head a kind of clandestine look as if it peeked out from behind a decapitated girl. Kind of creepy.

The Swan chorus did the little it had to do perfectly. The Cygnets danced the steps ours do, but we should have judged their performance as average and a little slow.

Dudinskaya, who danced the Black Swan, often showed, like Ulanova, a poor neck. Her speed and sharpness were of virtuoso strength, but the violent way in which she danced her variation seemed to me very close to parody. It would be absurd to judge so celebrated an artist on the faults of one variation, especially as the passage seemed the worst photographed spot in the film.

Sergeyev's classic action was large and harmonious. His leaps were fine in the air, but did not end cleanly. In his variation he presented the buoyancy of the dramatic moment very well, and neglected technical refinements we are used to seeing. Foot positions merely sketched, no turn-out, no clear stretch in the ankles or groin, or at the base of the neck. He did not have the force of a hero or the polish of a prince, but he had a manly mildness, an uncompetitive projection, that were attractive.

In *The Fountain of Bakhchisarai*, Plessitskaya, a strikingly handsome woman, filled the part of Zarema, the Harem Queen. Her waist was a trifle square and the costume did not flatter her. But she had a big scale dramatic temperament and proved to be a very strong dancer, somewhat acrobatic in style. It was noticeable that she spoiled several fine leaps by aftermotions in the arms or by putting the accent of the plea not on the leg that reaches out, but on that which follows after. All through the film, in one way or another, one noticed similar deficiencies. Many striking dancers looked unevenly trained. Physically, men and women tended to look stocky in the waist. And the film sets and costumes were not at all imaginative.

In *The Flames of Paris* the great Chaboukiani appeared, whirling with a grandiosely volcanic temperament, an extraordinary whipping brilliance; but the miserable staging and direction of this ballet wasted the impact he made and blurred several other attractive moments.

The film showed as much mime as dancing. There was one interesting invention, that of Ulanova's death in the harem. She drooped against the wall on both pointes and slid, turning the feet so they sank with the arch against the floor. This moment of extinction and the brief last look of consciousness before it were wonderfully acted. As an actress she sustained the character of each of her two quite different major roles with an extraordinary wealth of nuance and no interruption. But her intensity of projection became in the film almost formidable. The shape of her gestures was often poorly invented and overcomplicated, and she delivered many of them in a half-crouch that made the feeling look ungenerous. None of these defects were apparent when she appeared on stage a few years ago in Florence in several concert numbers; her mime moments then were subtly and delicately poignant.

(*continued on page* 69)

Festival Ballet brings us a new production of a century-old masterpiece

ESMERALDA

IN AMERICA

BY LILLIAN MOORE

When Festival Ballet tours the United States and Canada this winter, one of its most exciting productions should be the full-length, three-act, century-old *Esmeralda*. Once one of the most popular works in ballet repertoire, it has recently been danced only in Russia. Last year Anton Dolin decided to ask Nicholas Beriosoff to revive it for his company. *Esmeralda* is a difficult work to produce, and the project did not come easily to fruition. The premiere, originally scheduled to take place in Brussels early last summer, had to be postponed. At the first London performances in July, it still needed revision. Since then, however, it has been tightened and polished, and much of the choreography has been reworked. Has the real *Esmeralda* been restored in all its original vigor and life?

Esmeralda was one of the most opulent theatrical spectacles of the nineteenth century. An example of a long-forgotten facet of the romantic ballet, it was grandiose but realistic. One of the most effective vehicles of the provocative and glamorous Fanny Elssler, it revealed the warm, glowing, earthy side of romanticism. Peopled with beggars, thieves, soldiers and gypsies, it was removed as far as possible from the delicate wood spirits of *La Sylphide* and the haunting willis of *Giselle*.

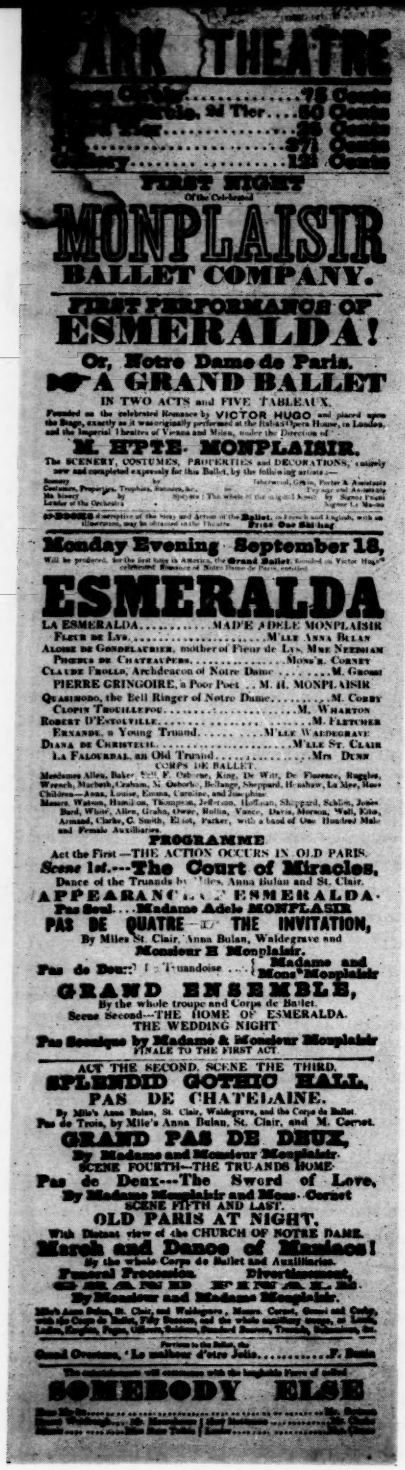
Jules Perrot, who made *Esmeralda* his choreographic masterpiece, had already conquered his obstacle when he managed to extract a danceable libretto from the rich but ponderous plot of Victor Hugo's famous novel, *Notre Dame de Paris*, best known in English as *The Hunchback of Notre Dame*. Perrot, with his keen sense of the dramatic and his brilliance in handling big ensembles, found stimulation and inspiration in Hugo's panoramic picture of the Paris of the middle ages.

Esmeralda had its premiere in London in 1844, and was danced in the United States just four years later. Its first American performance took place at the Park Theatre, New York, on September 18, 1848. It was produced by the Monplaisir Ballet, an accomplished troupe of European dancers who had been touring the United States for nearly a year. They had already presented *Le Diable à Quatre*, *La Folie d'un Peintre*, and other works familiar in the annals of the dance, as well as original ballets by Victor Bartholomin, who had been choreographer at the Théatre de la Monnaie in Brussels, and by Hippolyte Monplaisir, the leading male dancer.

Esmeralda was the company's greatest success. The American libretto claims that it was patterned faithfully after Perrot's original version, and there is every reason to believe that this is true. Both Monplaisir, who staged it, and his wife Adele, who danced the title role, had been featured artists at La Scala, Milan, when Perrot himself had produced it there for Fanny Elssler in 1845, the year after the London premiere.

The plot of *Esmeralda*, even after Perrot's simplifications and adaptions, remains an elaborate and involved affair. It concerns a young gypsy girl who loves Phoebus, a

(over)



PARK THEATRE

Dress Circle.....75 Cents
Pit.....50 Cents
Gallery.....25 Cents

FIRST NIGHT
Of the Celebrated
MONPLAISIR
BALLET COMPANY.

FIRST PERFORMANCE OF
ESMERALDA!
Or, Notre Dame de Paris.
A GRAND BALLET
IN TWO ACTS and FIVE TABLEAUX.

Founded on the celebrated Romance by VICTOR HUGO and placed upon the Stage, exactly as it was originally performed at the Ballet Opera House, in London, and the Imperial Theatres of Vienna and Milan, under the Direction of
M. HYPTE MONPLAISIR.

The SCENERY, COSTUMES, PROPERTIES and DECORATIONS, entirely new and completed expressly for this Ballet, by the following artists:—
Scenery by Isherwood, Grein, Porter & Assistants
Costumes, Properties, Trophies, Banners, &c. &c. Dry-age and Assembly
Machinery by Spencer | The wheels of the original Locust by Signor Frank
Leader of the Orchestra Signor La Manna

☞ BOOKS descriptive of the Story and Action of the Ballet, in French and English, with an Illustration, may be obtained in the Theatre. Price One Shilling.

Monday Evening September 18,
Will be produced, for the first time in America, the Grand Ballet, founded on Victor Hugo's celebrated Romance of Notre Dame de Paris, entitled
ESMERALDA

LA ESMERALDA.....MAD'E ADELE MONPLAISIR
FLEUR DE LYS.....MLLE ANNA BULAN
ALOISE DE GONDELAURIER, mother of Fleur de Lys, MME NEEDHAM
PHOEBUS DE CHATEAUPERS.....MONS'R. CORNET
CLAUDE FROLLO, Archdeacon of Notre Dame.....M. Grenet
PIERRE GRINGOIRE, a Poor Poet ..M. H. MONPLAISIR
QUASIMODO, the Bell Ringer of Notre Dame.....M. Corby
CLOPIN TROUILLEFOU.....M. WHARTON
ROBERT D'ESTOUTVILLE.....M. FLETCHER
ERNANDE, a Young Truand.....MLLE WALDEGRAVE
DIANA DE CHRISTELLE.....MLLE ST. CLAIR
LA FALOURDAL, an Old Truand.....Mrs DUNN
CORPS DE BALLET.

Mesdames Allen, Baker, Bell, F. Chilton, King, De Witt, De Forrest, Ruggles, Wrench, Macbeth, Graham, M. Osborne, Bellamy, Sheppard, Hepburne, La Mar, Rose Children—Anna, Louise, Emma, Caroline, and Josephine
Messrs. Watson, Hamilton, Thompson, Jefferson, Hoffman, Sheppard, Schiltz, Jones Bird, White, Allen, Grahn, Owen, Rollin, Vance, Davis, Morton, Wall, Ellis, Armand, Clarke, C. Smith, Elliot, Parker, with a band of One Hundred Male and Female Auxiliaries.

PROGRAMME
Act the First—THE ACTION OCCURS IN OLD PARIS.
Scene 1st.—The Court of Miracles,
Dance of the Truands by Misses Anna Bulan and St. Clair.
APPEARANCE OF ESMERALDA.
Pas Seul...Madame Adele MONPLAISIR
PAS DE QUATRE—OR THE INVITATION,
By Miles St. Clair, Anna Bulan, Waldegrave and
Monsieur H Monplaisir.
Pas de Deux—La Truandoise ...{ Madame and Mons'r Monplaisir
GRAND ENSEMBLE,
By the whole troupe and Corps de Ballet.
Scene Second—THE HOME OF ESMERALDA.
THE WEDDING NIGHT
Pas Seulique by Madame & Monsieur Monplaisir
FINALE TO THE FIRST ACT.

ACT THE SECOND, SCENE THE THIRD.
SPLENDID GOTHIC HALL,
PAS DE CHATELAINE.
By Mlle's Anna Bulan, St. Clair, Waldegrave, and the Corps de Ballet.
Pas de Trois, by Mlle's Anna Bulan, St. Clair, and M. Cornet.
GRAND PAS DE DEUX,
By Madame and Monsieur Monplaisir.
SCENE FOURTH—THE TRUANDS HOME.
Pas de Deux—The Sword of Love,
By Madame Monplaisir and Mons. Cornet
SCENE FIFTH AND LAST.
OLD PARIS AT NIGHT.
With Distant view of the CHURCH OF NOTRE DAME.
March and Dance of Maniacs!
By the whole Corps de Ballet and Auxiliaries.
Funeral Procession. Divertissement.
GRAND FINALE.
By Monsieur and Madame Monplaisir.

Miss's Anna Bulan, St. Clair, and Waldegrave, Messrs. Cornet, Grenet and Corby, with the Corps de Ballet, Fifty Peasants, and the whole auxiliary troops, as Lords, Ladies, Knights, Pages, Officers, Soldiers, Standard Bearers, Truands, &c. &c. &c.

Previous to the Ballet, the
Grand Overture, 'Le meilleur d'etre Jolie.....F. Bonin

The entertainments will commence with the laughable Farce of called
SOMEBODY ELSE

Left: Program of the American debut of "Esmeralda", Sept. 18, 1848. Opposite: One of the music covers that featured the Monplaisirs during the period of their popularity. From the Lillian Moore Collection.

handsome Captain of the Guard, but who marries the penniless poet Pierre Gringoire in order to save him from death at the hands of a band of vagabonds. Things are further complicated by the fact that Phoebus is betrothed to Fleur-de-Lys, while the villainous Claude Frollo, archdeacon of Notre Dame, is infatuated with Esmeralda. Quasimodo, the half-crazed hunchback bell-ringer of Notre Dame, is his accomplice. Frollo attacks Phoebus and then accuses Esmeralda of the murder of her beloved. She is sentenced to die on the scaffold, but is reprieved at the last moment when Phoebus, who was only wounded, reappears and places the blame on Frollo. Somehow the impossible tangle is straightened out and Esmeralda and Phoebus are united.

There are many dramatic details, not touched upon in this scant outline, which must have made *Esmeralda* confusing as well as involved; but the dances were brilliant, the crowd scenes spectacular, and audiences loved it. One of Esmeralda's most effective scenes was her first entrance, where she danced in with a little pet goat.

The roles of Esmeralda, Gringoire, and Phoebus had been created in London by Carlotta Grisi, the original Giselle, Jules Perrot, the choreographer, and Arthur Saint-Leon, virtuoso of the violin as well as a supurb ballet technician. In New York they were danced by Adele and Hippolyte Monplaisir, and a featured member of their company, M. Cornet. Both of the Monplaisirs had been pupils at the private academy of the great teacher Carlo Blasis, in Milan. They had danced in Spain, France and Italy before coming to the United States in 1847. At La Scala, where they had been leading dancers for three seasons (1844-46) they had been closely associated with such celebrated artists as Marie Taglioni, Fanny Elssler, Lucille Grahn and Carolina Rosati, as well as Perrot. At La Scala Hippolyte Monplaisir had danced Albert to Fanny Elssler's Giselle.

At the London premiere of *Esmeralda,* the drawf Quasimodo was played by Coulon (son of the Coulon remembered today as the teacher of Marie Taglioni); in New York the role was danced by an American named Corby, noted chiefly for his comedy roles but equally adept in all sorts of character parts. Fleur-de-Lys was danced in London by Adelaide Frassi, and in New York by Anna Bulan. The original score of Cesare Pugni was used in the American production, but Thomas Hamblin, manager of the Park Theatre, commissioned new costumes and scenery

(*continued on page* 54)

"LA ZINGARILLA"

as danced by

MAD.& MONS. MONPLAISIR,

in the GRAND ASIATIC BALLET of

L'ALMÉE,

as performed under the direction of

MONS. V. BARTHOLOMIN,

AT THE

BROADWAY THEATRE.

NEW YORK.
ATWILL, Publisher, 201, BROADWAY.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Two Dancers in the Modern Jazz Style: Buzz Miller and Peter Gennaro.

Photographs by Zachary Freyman: Text by Saul Goodman

PETER GENNARO

Peter Gennaro hails from New Orleans, where the strains of jazz rhythms got under his skin at an early age and took permanent residence. He studied tap dancing before entering the army, and while over-seas had his first look at real live entertainment. After lending his own tapping feet to help entertain fellow-servicemen, he decided that what he wanted more than anything else was to dance. After the war he returned to New Orleans and, overcoming strenuous parental objection, began studying ballet with Lelia Haller. Ballet, he asserts vehemently, is necessary as basic training for every dancer.

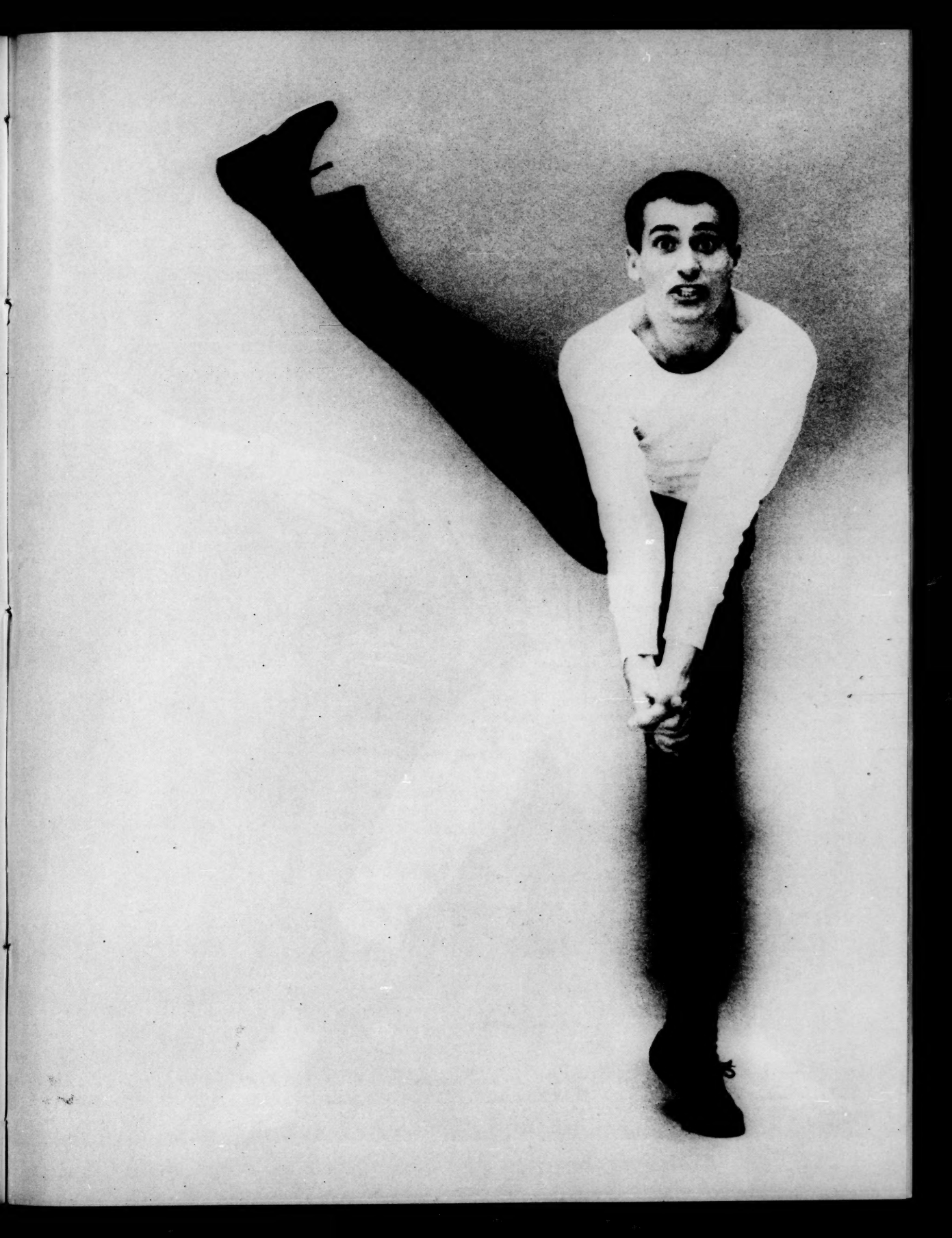
Pete went on to New York in '46, enrolled at the now-defunct Katherine Dunham School where he availed himself of the extensive courses and took part in student performances. During a temporary job with the San Carlo Opera Co. in Chicago, he met Jean Kinsella, who was also dancing in the company, and who later became Mrs. Gennaro. Back in New York again, they found jobs scarce and agreed to return to New Orleans to appear in a dance program put on by Miss Haller. With no further opportunity in New Orleans after the program, they came back to New York and danced their way through the choruses of a batch of Broadway musicals including: *Make Mine Manhattan, Kiss Me Kate,* and *Arms and the Girl.*

Pete was studying hard all this time, anxious to learn all he could about dancing. His first chance for solo work came in *Pretty Penny,* a musical which was tried out at the Westport Summer Theatre but which never reached New York. Steadier work came with "Guys and Dolls" in which he danced for two years on Broadway and afterwards on the road. Then came another unfulfilled break. Pete was featured in what was reported to have been a spectacular dance in *By the Beautiful Sea* in the fall of '53. Due to the length of the show, however, the scene was dropped before its first public appearance. It was in the current season's *The Pajama Game* that the name of Peter Gennaro first was brought to the attention of the general public. The number called *Steam Heat* in which he dances with Carol Haney, brings down the house at every performance.

In addition to eight performances in *The Pajama Game,* Pete conducts six classes each week for actors, singers and dancers. Always anxious to learn, he claims he gets as much from teaching as he hopes his pupils are gaining from him. His classes are concerned not only with modern jazz, but also with how to respond to rhythm and how to move on stage — a part of theatrical training too often overlooked.

The hectic schedule does not exclude television appearances of which Pete has made a good many. The latest was as featured dancer with Dania Krupska on the August 29th Colgate Show. Father of four-year-old Michael, Pete is now faced with the problem of finding as much time as he would like to be with his family. But then, chances are that Michael will be dancing alongside his dad before too long.

(*please turn to page* 36)



BUZZ MILLER

Born in the town of Snow Flake, Arizona, Buzz had his first encounter with dancing when a travelling dance teacher stopped in town to give tap lessons to the local youngsters. Much as he wanted to enroll, family finances were at a low ebb, and Buzz, deeply disappointed, could only be a spectator. In his formal education, he specialized in music. Always in the corner of his mind was a desire to dance and whatever small musical compositions he wrote at school were done with the thought of "Is it danceable?" He recalls having performed in entertainments arranged and put on by the teenagers of Snow Flake, a town which had little to offer in the way of amusements.

It was during his Army days that he decided on dancing as a career. Upon receiving his honorable discharge in 1947, after having been wounded in battle, Buzz began his formal training. Encouraged by his aunt, Dorothy Lyndall, a teacher of modern dance in Los Angeles, he enrolled for ballet training with Mia Slavenska and Roselle Frey. He took classes for almost a year until, quite by chance, he accompanied a friend to a chorus call issued by Jack Cole, who was then about to put "Magdalena" into rehearsal. Buzz was hired, opened with the show in Los Angeles and then came East when the show moved on to Broadway. After that, Buzz joined "Jack Cole & His Dancers," a small group appearing in night clubs throughout the country. This very successful tour ended in Los Angeles. Robert Alton was then staging an act for Kay Thompson in which she was to be featured with three male dancers. Buzz became one of them. The engagement kept him busy for two years, touring in this country and doing performances in London and Paris. In 1951 Buzz returned to New York and appeared in the revival of *Pal Joey*. After that long run, he partnered Nora Kaye in *Two's Company*, then Joan MacCracken in *Me and Juliet* and last spring, Carol Haney in *The Pajama Game*. Buzz left the latter recently for his second Hollywood movie stint. Again for Jack Cole, he will appear in the forthcoming motion picture *There's No Business Like Show Business*, in the production number of "Heat Wave" featuring Marilyn Monroe. His previous movie dancing was in Danny Kaye's *On the Riviera*. Of late, this extremely soft-spoken young man wears a stubby beard and longer-than-usual haircut—adornments acquired for the "Show Business" movie stint and retained for his next engagement. He is about to embark on an 8-week national tour in a musical revue arranged to entertain salesmen's conventions for the Oldsmobile Company.

Buzz Miller will dance almost anywhere, but what he wants very much is a good solo role in a Broadway musical.

The 1954 Convention Season

It seems to us that by and large this years' dance conventions showed a very encouraging development—specifically, a definite increase of interest in teaching methods. The dance associations, important as a source for the development of teachers as well trained pedagogues, carry the responsibility to encourage this very healthy trend.

There are still a great many pros and cons regarding the time spent in the presentation of routines. Some maintain that routines can always be acquired through purchase outside of conventions, while others prefer to see them performed. A suggestion voiced by many was that each faculty member be allotted a longer teaching period, and that part of the teaching time be devoted to technique—only part to routines.

The awareness on the part of the teacher of the necessity for pedagogy in basic technique is, in any case, happily on the upgrade. Some of the outstanding personalities, with a wealth of dance knowledge, were received with great acclaim even though, or perhaps because they emphasized technique.

Many teachers attended more than one convention—finding teaching material at one and inspiration at another. Among the oustanding sessions of the summer were those taught by Eugene Loring for the California meeting of the D.M.A. Mr. Loring presented classes in basic ballet technique and had three of his students demonstrate each exercise on a different level of achievement: beginners, intermediate and advanced. Thus teachers were able to see the development of the student from one level to the next.

Following are pictures and news notes on most of the principal groups which met this summer. Photographs of the Boston Club and the California meeting of the D.M.A. did not reach us in time for full coverage. *T. H.*

CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS

Officers: *Pres.:* Edna Christensen; *Vice-Pres.:* Gladys Benedict, Louise Ege, Don Ford; *Sec.-Treas.:* William Ashton

42nd Annual Convention; August 8-14; Hotel Sherman, Chicago

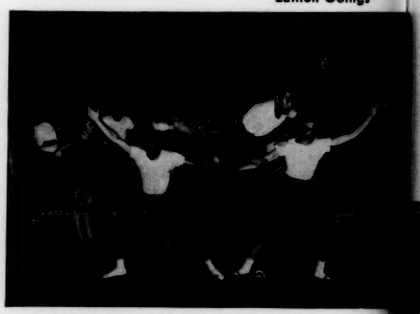
Lamon Goings

Charles Weidman giving a preliminary talk before teaching a class in modern dance.

Highlights:

More than 300 attended the Chicago Convention during which 73 new members joined. The newsworthy faculty included Muriel Stuart, Charles Weidman, Thomas Armour, Bentley Stone, Richard Ellis, Christine DuBoulay, and popular last minute additions John Kriza and Eric Braun. Classes in modern jazz by Ken Davis, Jane Serpe and Roye Dodge were the largest. Johnny Mattison, Donald Sawyer and Al Gilbert led the tap and children's work, and lecturers were Ann Hutchinson, Anatole Chujoy, Hildur Nelson and Bob Vorreyer. . . . Pres. Edna Christensen introduced the new idea of studying one classical ballet each year—this year "Swan Lake". . . . The social whirl included the Normal School Banquet, Convention opening party followed by the Ballet Guild's midnight benefit show, and the Convention banquet.

Lamon Goings



A demonstration in character dance by Ballet Theatre's Eric Braun who is hurdling the arms of Thomas Armour and Dick Rapp.

DANCE MASTERS OF AMERICA

Officers: *Pres.:* Florence Cowanova; *Vice Pres.:* Bertha S. Miller, Christine J. MacAnanny, Doris E. Gibbons; Adelaide L. Fogg; *Sec.-Treas.:* Leroy H. Thayer

John A. Winn

Hadassah teaches a class in East Indian Dance.

70th Annual Convention; August 1-6; Hotel Roosevelt, N. Y C.

Highlights:

The presentation of the official banner by Pres. Florence Cowanova opened this convention. . . . The celebrated faculty included: Mary Ellen Moylan, Boris Romanoff, Igor Youskevitch, the late Senia Solomonoff, Jack Stanly, Ernest Carlos, Johnny Sager, Gerald Cummins, Eve Gentry, Hadassah and other famous dance personalities. . . . "The Summer Festival Polka", a dance especially created for the convention by Adelaide Courtney, was performed by D.M.A. members in Bryant Park on August 6.

John A. Winn

Ballet Theatre's Igor Youskevitch and Norma Doggett, dancer who appears in "Seven Brides for Seven Brothers", perform as teachers from the Southern delegation look on.

An outdoor performance of the "Summer Festival Polka" in Bryant Park.

Southern California Tri-Convention; August 22-26; Hotel Statler, Los Angeles

Highlights:

A well-attended meeting of D.M.A. affiliated clubs #1, #13 and National was opened with an informal President's reception. . . . The highpoint of the banquet entertainment was a demonstration by Marge and Gower Champion which took the Convention by storm.

AMERICAN SOCIETY OF TEACHERS OF DANCING

Officers: *Pres.:* Elsa Heilich Kempe; *Vice Pres.:* Viola Austin, George W. Lipps; *Sec.:* Helen J. Wheeler; *Treas.:* William H. Souder

H. B. Reid

Ballet class conducted by Valentina Pereyaslavec

76th Annual Conference; August 9-12; Hotel Astor, N. Y. C.

Highlights:

A pre-convention business meeting and informal tea held August 8 opened the American Society's summer session. . . . Two innovations in the material session were classes in modern jazz and classes in dance poems. . . . Plaques given as tokens of appreciation were presented by the Society to Past President Sophie W. Reed, Helen Wicks Reid and Willette McKeever. . . . Entertainment at the annual banquet was presented by 15 year old Charles Potkay, Amelia and Nick, Fannie Aronson and Evelyn Coffey, Edith Tews, and Bill Quinn.

H. B. Reid

The Executive Committee of the American Society. Seated, l. to r.: Willette McKeever, Elsa Heilich Kempe, Viola Austin, George W. Lipps. Standing: Louise Kelly Bailey, Sophie Reed, William H. Souder, Helen Jeanette Wheeler, Catherine McVeigh, Ruth Byrne, and Helen Wicks Reid.

NATIONAL ASSOCIATION OF DANCE & AFFILIATED ARTISTS

Officers: *Pres.:* Arthur Bergh; *Vice Pres.:* Louis Crescenta, Joe Price; *Sec.-Treas.:* Ruth Thebaut; *Chairman, Board of Dir.:* C. L. Smith

Hollywood Conservatoire; July 9-15; Hollywood Masonic Temple Auditorium
Chicago Conservatoire; July 17-23; The Palmer House
New York Conservatoire; July 25-31; Park Sheraton Hotel
Boston Conservatoire; August 1-6; Hotel Somerset
New York Conservatoire; August 8-14; Hotel Roosevelt

A Junior Seminar class taught by Toni de Felice.

Highlights:

A total of 56 faculty members taught the many NADAA members who attended this summer's 5 Conservatoires and Junior Seminars.... A new dance, "The Capitol Whirl", a swing style waltz which received publicity through TV, newsreels and newspapers, was studied at each of the sessions.

Ted Howard teaching tap at the Chicago Conservatoire.

THE TEXAS ASSOCIATION TEACHERS OF DANCING

Officers: *Pres.:* Camille Long; *Vice Pres.:* Emmamae Horn, Ella Ilse; *Corr. Sec.:* Lillian Cain; *Sec.-Treas.:* Frances Burgess Bleeker

6th Annual Normal School; June 28-July 2; Baker Hotel, Dallas

Highlights:

A lively and well-attended Southwest meeting. Students and teachers studied ballet with Gertrude Edwards Jory; tap with Danny Hoctor; children's ballet with Emmamae Horn; Spanish with Virginia Self; baton with Jerome Cook and acrobatic and adagio with Camille Long.

Squire Haskins

Members at the Texas Association meeting.

CECCHETTI COUNCIL OF AMERICA

Joseph Herman

John Swift teaching a daily class in the pronunciation of French ballet terminology.

Officers: *Pres.:* Sylvia Hamer; *Vice Pres.:* Theodore J. Smith, Virgiline Simmons; *Registrar:* Jack Bickel; *Treas.:* Jan Caryl Muffet Miller; *Corr. Sec.:* Olga Fricker; *Rec. Sec.:* Enid Ricardeau

1st Seminar; July 18-23; Park Shelton Hotel, Detroit, Mich.

Highlights:

Although not technically a dance association, the Cecchetti Council joined the ranks this summer by holding its first Seminar, the only session of its kind devoted solely to the study of ballet. Guest teachers were: Muriel Stuart, William Dollar, Yurek Lazowski, Margaret Saul and John Swift. Iris Brooks of London was a guest lecturer, and Council members Sylvia Hamer and Virgiline Simmons taught work for children.

DANCE EDUCATORS OF AMERICA

Officers: *Pres.:* Betty Bonnell; *Vice-Pres.:* Skip Randall, Mildred Albrecht, Polly Powers; *Sec.-Treas.:* Viola Kruse

10th Annual Training School; July 3-15; Park Sheraton Hotel, N. Y. C.
22nd Annual Convention; July 19-23; Park Sheraton Hotel, N. Y. C.

John A. Winn

Ernest Carlos teaching a tap class.

Highlights:

DEA Training School, which reports a yearly increase in enrollment, offered 30 hours each of Elementary, Intermediate and Advanced courses this year taught by an outstanding faculty. . . . Convention attendance also increased over last year. Awards presented at the Convention banquet went to Carol Haney of "The Pajama Game" as outstanding new dancer of the year, and Yurek Lazowski for his "Arabian Nights" choreography. The Students Review, judged this year by The American Theatre Wing, was won by Greg Joseph (student of Bob Kimble), while the Training School Award went to Joan Dungelen.

John A. Winn

The Grand March, opening the President's Ball.

John A. Winn

l. to r.: Betty Bonnell; award winners Yurek Lazowski and Carol Haney; and Viola Kruse.

CANADIAN DANCE TEACHERS ASSOCIATION

Officers: *Pres.:* Louise Burns; *Vice-Pres.:* Betty Oliphant; *Sec.:* Mrs. J. B. Stewart

4th Annual Normal School; June 18-20; Toronto, Ca.

Highlights:

Smaller than most U. S. Associations, the Canadian Dance Teachers Association nevertheless has popular and instructive annual summer training schools.

Members who attended the Canadian Assoc. Normal School.

universal pictures

Ludmilla Tcherina in a scene from "Sign of the Pagan"

WEST COAST ADVENTURES:

on a movie set

BY REGINA WOODY

Hollywood looked the same to me as when I was there many years ago, but more so: the buildings are more over-powering, machines more rampant and there are more technicians, electricians, sound men, script writers, directors, carpenters, plumbers, etc. in the vast studios which sprawl over acres of ground than there were then. But the actors and dancers work mostly in the same old confines of space, about ten by twenty feet, completely surrounded by fantastic and grotesquely distorted booms, cameras and radio equipment. Roasted alive by glaring lights, they patiently endeavor to act as though it weren't so.

On the Universal set I visited with choreographer Kenny Williams, who had just been teaching a ballet class to a group of starlets. Said Mr. Williams: "The study of ballet, and I mean serious study, is important to an actor as well as a dancer. A ballet dancer is always in control of herself, an essential for an actress. A good dancer somehow always fits well into a scene. She has no bad habits. She doesn't fidget. Knees, shoulders, head, are all correct. It is out of this security that good performances come."

"On the other hand, some well-trained dancers are just automatic robots. One foot follows the other, but who cares? They don't project, their personalities retreat before the camera. I think they're frustrated people and the camera gives it away. Best thing a kid can do who doesn't photograph well is go back to Cupcake, Ohio and forget the whole thing. But if she's got what it takes, no matter how many bad breaks come along, she'll make it."

"Nowadays dancing is a good long-time job. It's worth going into and working at. No longer is favoritism the royal road to success. It's much more likely that the other kids in the corps will pester the choreographer to give their outstanding member a small role. Universal is testing one of our girls now because eleven people petitioned me to ask the management to give her a test. That's the kind of break a girl makes for herself."

On another section of the set I had the privilege of watching Ludmilla Tcherina in a long afternoon of takes and re-takes. She was doing a scene in "Sign of the Pagan," a film in which she has the part of a Byzantine princess. It is principally an acting role, with only one dance in it, which she composed herself. A very beautiful young woman as well as a splendid dancer, she glowed and scintillated like a diamond under the brilliant lights. This is her tenth screen assignment. You may remember her from the part she played in "The Red Shoes" or as the seductive beauty who drove Hoffman insane in the Venetian episode of "Tales of Hoffman." She was born in Paris, of Russian-French parents, and has appeared with distinction, in numerous post-war European companies, including Roland Petit's Ballets de Champs Elysees.

As we sat and chatted, in her charmingly accented English she said, "I started to dance when I was seven, and haven't stopped. Dancing was everything in the world to me and still is, even though I am now acting too. To young dancers everywhere I say always 'Work hard, never lose faith.' The ballet is a very hard profession, it is very beautiful but very difficult. Even if you are great, you are great for a very little time, but it is worth it. To dance is to be born again. It is an ecstacy and a fulfillment of all desire."

THE END

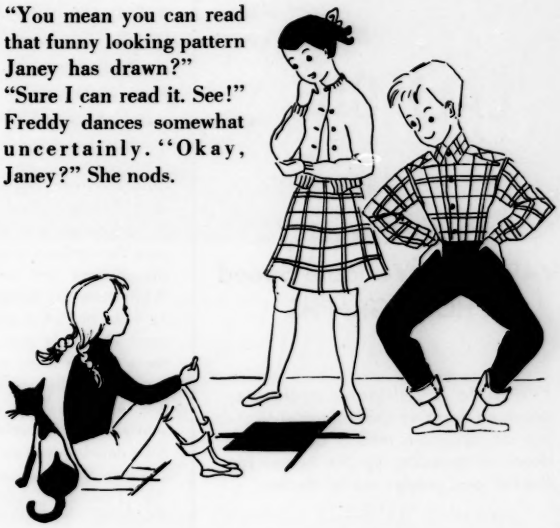
The Adventures of the O'DANZIGEN FAMILY

REGINA WOODY AND ARLINE THOMSON

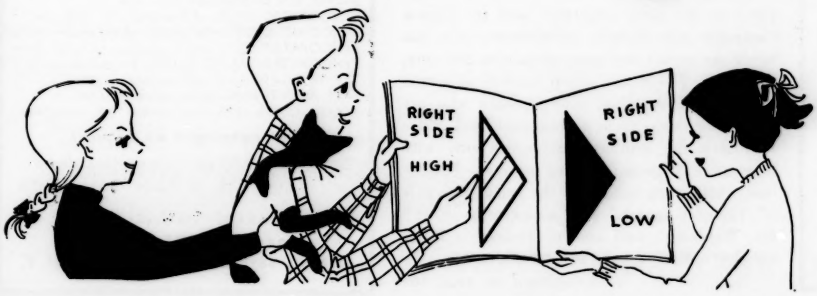
Dance Writing

1 "Hi, Janey, let me play, too." Debby walked over to Janey. "What sort of game is this?" she asked. "It looks awfully funny."
"Dance Writing," Freddy replied. "We learn it at Miss Rose's. This is our homework. Janey writes it and I read."

2 "You mean you can read that funny looking pattern Janey has drawn?"
"Sure I can read it. See!" Freddy dances somewhat uncertainly. "Okay, Janey?" She nods.



3 "It's called Labanotation and this is my notebook. Freddy's looks nicer but I can do it faster."
"What do you know," Debby marvelled. "Gee, I better join your ballet class and quick. Say, Freddy, what does this wedge thing mean?"
"When it has lines it means step high to the right," Freddy said, and did so.



EVA VARADY ROUTINES
Mean **PROGRESS** leading to **SUCCESS**
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List N54
Carnegie Hall, New York 19, N. Y.

Tomorrow's Incomparable
PHONOGRAPH
with Rhythm Control

can be in your
STUDIO
Today!

CALIFONE

presents its new
1955 *line of*
VARIPOLE* Variable Speed
PHONOGRAPHS

**Varipole is Califone's exclusive, patented variable speed control offering an accurate means of slowing down or speeding up the tempo for the full and proper use of rhythm.*

WRITE FOR CATALOGUE D-6

Califone
CORPORATION

1041 N. Sycamore Ave.
Hollywood 38, Calif.

New London

(*continued from page* 27)

rather than with the turbulent eye of adolescence, Yuriko made the dance seem more like a study than an event of the heart. The opening moments, with the two girls rocking and swaying in gentle unison, did, however, capture the mood that the choreographer sought. Eugene Lester's quietly understated score was eminently suitable, as was Yuriko's choice of Alice Uchida and Alvin Schulman for the assisting roles.

What interested us most about Yuriko was not her choreography, but her special qualities as a dancer. She is, of course, still very close in technique to her mentor, Martha Graham. But her dancing might be called a feminized version of the Graham approach. The tension level when Graham performs her own dances is ecstatic—with all the tautness implied in that state. But Yuriko has softened and extended the Graham line. The angles are more nearly curves, the jagged successions more nearly undulating.

Margret Dietz has been teaching the technique of Mary Wigman at Connecticut College for the past two summers. And so one looked forward with interest to her solo, *A Dream* (Ulrich Kessler). The dance, with its emphasis on a leit-motif of the hands spread above and below the face, was a fascinating combination of tension and relaxation, panic and great dignity. The hands, arms, and face seemed to play a more important part than the torso in the creation of a movement picture. Yet the total effect was cohesive and balanced. It certainly made us want to see more of Miss Dietz —and of other Wigman-trained dancers.

The pared-down movement in *A Dream* contrasted strongly with the exuberant jumps and falls and turns in Daniel Nagrin's new solo, *Man Dancing* (Bartok). Mr. Nagrin so loves to dance that it seems difficult for him to impose the confines of subject matter on his dancing. Energy just seems to spill out of him. While this joy-in-dancing gave his new solo (a depiction of a peasant man on a holiday) great charm, it also injected a note of structural naivete more suited to the popular theatre than to the concert stage. But perhaps we are being too high minded. For on these essentially soul-searching programs, Mr. Nagrin's dancing-for-fun was a welcome respite.

There were no premieres forthcoming from the Festival's final Guest Artist, Charles Weidman. To place Mr. Weidman's company on the same programs with the Limon Company was indeed unfortunate. For the latter are artists and professionals to the core, while Mr. Weidman's group consists of a mixture of well meaning young people who are many years away from professional level. Since they lack the subtlety that comes only with long stage experience, they compete boisterously with each other for the imaginary title of "funniest dancer." This wrought havoc with Mr. Weidman's well known *Flickers* (a satire on the old silent movies). And it has pre-

(*continued on page* 46)

DANCE ROUTINES
by Tomaroff

$8.30 For 10 Numbers
You Save $4.00
$1.20 each

ANITRA'S DANCE—A dance with pantomime.
AUTOMATIC DOLLS Mechanical, for couple.
BULERIAS—Spanish dance with heel work.
BUTTERFLY—Effective toe number.
CHINESE SCENE—Grotesque, for trio.
CLOCK DANCE—Interpreting the movements.
DUTCH DANCE—A solo number with pantomime.
FADO—A flirtatious Portuguese solo number.
GARROTIN—Typical Spanish Gypsy dance.
GYPSY—Easy for child with tambourine.
HARLEQUIN AND COLUMBINE—Coquettish duet.
HOPAK—Advanced Russian solo.
HUNGARIAN—A spirited solo number.
HUNGARIAN GYPSY—Fast, showy solo.
HUNTRESS, THE—Advanced toe with riding crop.
JAVANESE—Stately and serious.
JOTA—Live'y Spanish folk dance.
LA MANTILLA—Fascinating Spanish Dance.
LESGINKA—A tartar dance with knives.
LOVE'S JOY—A dance of joy and freedom.
MAZURKA—Brilliant Polish solo number.
MAZURKA—Easy Polish Dance for child.
MEXICAN—For couple to "Jarave Tapatio".
MODERNISTIC TOE—Toe modernistic number.
ORIENTAL SCARF—Dance with scarf.
PAS DE DEUX—Romantic number for couple.
PIERROT—Solo number with pantomime.
POLKA—Simple steps in coquettish manner.
POLKA TOE DANCE—Advanced technical toe.
ROMANCE—A toe dance of twilight.
RUMBA—Exhibition solo Cuban dance.
RUSSIAN SLED—(Troika)—Girls imitate ponies.
RUSSIAN SWEETHEART—Russian couple dance.
SCARF DANCE—Solo bare-foot number.
SPANISH—Easy Spanish dance with fan.
SPANISH GYPSY—Solo tambourine number.
SPANISH WALTZ—A fascinating solo.
TARANTELLA—Italian folk dance for couple.
SWAN, THE—The dying swan of Pavlova.
TOE DANCE—Classic toe number for solo
TOE WALTZ—Advanced technical toe solo.
WALTZ VARIATION—Flowing movements solo.
WINDS THE—Fast, with whirls and turns.
ADVANCED RHYTHM BUCK—Syncopated wings.
BALLET SOFT SHOES—With ballet variations.
BEGINNER'S BUCK—Easy steps, drum rolls.
BILL ROBINSON'S TAPS—Intricate steps.
EASY TAPS—3 easy numbers for children.
ECCENTRIC RUBE—A hick solo number.
ECCENTRIC TAP—Off beat, comical number
GREEN EYES—Snake hips to Bolero rhythm.
INTERMEDIATE BUCK—A little more advanced.
INTERMEDIATE SOFT SHOE—Cleverly Combined
IRISH JIG—Typical of old Irish dances.
LINE UP KICK ROUTINE—Group of 8 to 16.
MILITARY TAP—Very effective. Interm.
OFF BEAT RHYTHM—Abundant body movements
SYNCOPATED LINE UP—Easy, with tennis racket.
RHYTHM BUCK—Intermediate with flaps.
RHYTHM SOFT SHOE—Advanced and tricky.
SAILORS HORNPIPE—Created with taps.
SIMPLE SOFT SHOE—Easy for beginners.
SIMPLE BUCK—Standard tap steps.
SYNCOPATED BUCK—Advanced with pick-ups.
SYNCOPATED RHYTHM BUCK—Advanced rhythm.
SYNCOPATED SOFT SHOE—Advanced to 4/4 time.
SYNCOPATED WALTZ CLOG—To skaters waltz.
TAP TRIO—Effective number, stop time.
TAPS AND TURNS—Ballet turns included.
WALTZ CLOG—Effective number for beginners.

Full catalogue on request

Send Money Order, Cash (registered), No C.O.D.'s

ARON TOMAROFF
Box 50 DANCE Magazine
231 W. 58th St., New York 19, N. Y.

for footwear...
practice wear...fabrics
and accessories...

SEE THE
NATIONAL DISTRIBUTORS
OF THEATRICAL WEAR

Fine brothers
138 SOUTH ELEVENTH STREET
PHILADELPHIA 7 PA

Let Fine Brothers economical service supply you with every type of dance footwear, practice wear, accessories and fabrics! For a wonderful selection and the most attractive prices, see Fine Brothers first.

AGENTS FOR SELVA FOOTWEAR

Compare Fine Brothers LOW prices

Check Fine Brothers LARGE selection

Try Fine Brothers EXCELLENT service

WRITE TODAY FOR OUR FREE CATALOG!

SAVE ON LEOTARDS
from FACTORY to YOU
Lowest Wholesale Prices EVER
Special to Teachers Only
Elasticized Leotards with shoulder straps (sun-backed). Others with tu-tu, Sizes 2 to 18 . . . 12 colors. List available upon request for other styles and fabrics, and Dance Belts.
Rock Island Mfg. Co.
220 Fifth Avenue New York City

COSTUMES
Made to order
for
DANCE
All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5. N. Y.

KATE SHEA
Costume Fabrics
Feathers & Accessories
Specialists in Woven Top Cellophane
Send for New Catalogue
112 West 44th Street
New York City

Sterling
BALLET JEWELRY
for Gifts & Prizes
Pins, Charms, Novelties
Comedy & Tragedy Jewelry
Write for full particulars
THE ART METAL STUDIOS
17 No. State St., Chicago 2, Ill.

Original cu.e and catchy lyrics with vocal on each record to induce home practise
KIMBO RECORDS
FREE CATALOG AVAILABLE
543 Washington Ave., Belleville 9, N. J.

DANCE SCHOOL SPECIALISTS
ALL YEAR ROUND
UNUSUAL FABRICS
TRIMMINGS & ACCESSORIES
SKETCHES
PATTERNS
Super Service
Catalog, Dance Schools Only
KALMO TEXTILES, INC.
123 W. 44 St. New York 36, N. Y.

New London

(*continued from page* 44)

vented the newer work, *The War Between Men and Women*, from taking a definitive form.

This kind of carelessness is indeed unfortunate. For Mr. Weidman's personal performing talent is indeed a precious one—as precious as that of a Chaplin or a Savo. It might be well, until such time as he can discipline a really sound company, if he concentrated on solo work or on small group pieces carefully polished to reveal all the facets of his unique art.

Among the repertory works in the Festival were Daniel Nagrin's three solos, *Strange Hero, Spanish Dance,* and *Man of Action;* Jose Limon's *The Visitation* and *Chaconne in D Minor;* Doris Humphrey's *Ritmo Jondo;* and Pauline Koner's monumental solo, *Cassandra* (which has deepened considerably since its premiere last summer).

Thirty-four years are a long time in any art form, and certainly in a revolutionary one like the modern dance. But when the members of Doris Humphrey's repertory class skipped with their billowing square of blue china silk in a revival of *Soaring* (Schumann), the thirty-four years seemed as nothing. This vintage-1920 dance was as enduring as the Schumann music that accompanied it. And perhaps herein lay the secret of the dance's permanence. It had the emotional freedom of the Romantic approach, but there was not one moment of excess in mood or design. Its apparent artlessness was held in shape by a constantly surging vitality, as the girls tossed their cloth in the air, let it fall in patterns, or circled about in playful little plastiques.

This same vitality shorn of its Romantic overtones, characterized the revival of Miss Humphrey's *Water Study* (1930). Here was human energy in almost its purest form. The girls, dressed in pinkish leotards rose and fell in a cumulative group rhythm accompanied only by their quiet inhalation and exhalation or by the soft thud of bodies dropping from leaps or curving to the floor.

Both dances, as well as the performance of Doris Humphrey's *Variations and Conclusion from New Dance* (1935) proved that her bold early explorations into the basic rhythmic structure and musical materials of dance have helped give Doris Humphrey the choreographic command she has today.

With the exception of the Weidman Company, the performing level of the entire festival was high. And Lavina Nielsen, Betty Jones, and Ruth Currier of the Limon Company contributed especially colorful dancing. We have never seen Miss Currier quite so free as in her solo passages in *Variations and Conclusion from New Dance.* There was an almost pagan drive as her dainty body shot across the stage, thrusting and curving in complete un-selfconsciousness.

The musical aspects of the Festival were kept simple in format. Recordings were used—or there were single and double piano accompaniments by Russell Sherman, Sylvia Marshall.

DANCE ROUTINES
With Complete Sheet Music
by VERONINE VESTOFF

59 The Golden Doll—Character Toe—Adv.
52 Rustic Carnival—2 Girls—Inter.
48 Russian Dance—Folk—Adv.
49 Russian Folk Song—Folk—Int.
50 Russian Peasant Dance—Folk—Int.
51 Russian Sweethearts—Folk—Int.
54 Silver Star Polka—Folk—Int.
58 The Firefly—Classic—Adv.
57 Tamara—Character—Adv.
56 Sylvia Dances—Classic—Int.
55 Sleeping Beauty Valse—Classic—Int.
62 The Jockey—Classic—Int.
63 The Moon Fairy—Classic Toe—Adv.
64 The Way of Old Pekin—Character—Int.
65 The White Peacock—Interpretive—Int.
66 Titania—Classic—Adv.
67 Tyrolian Folk Dance—Group Folk—Int.
68 Valse Bluette—Classic Toe—Adv.
69 Valse Polonaise—Classic Toe—Adv.
70 Young and Old—Character—Int.
34 Pas de Trois—Classic—Adv.
32 Obertas—Polish Country Dance—Adv.
33 Pas de Deux—Classic Toe—Adv.
35 Petite Polka—Classic—Adv.
36 Pierette—Classic Toe—Adv.
37 Pierrot—Character—Adv.
39 Poet's Love—Group Folk—Int.
40 Polish Bride—Character—Adv.
42 Polish Mazurka—Folk—Adv.
41 Polka Caprice—Classic Toe—Adv.
43 Polka Musette—Couple—Adv.
44 Pomponette—a character dance—Adv.
45 Puppets—Boy & Girl—Adv.
46 Rendezvous—a character solo—Adv.
53 Serenade d'Amour—Classic—Adv.
17 Dance Tyroiese—Folk—Int.
18 Echo of the Ballet—Toe—Adv.
19 Esmeralda Galop—Toe—Int.
20 Fascination Valse—Toe—Adv.
21 Gavotte "Lady Betty"—Classic—All grades.
22 German Peasant Dance—Boy & Girl—Adv.
23 Gopak—Character—Adv.
24 Grand Valse Brilliante—Classic Toe—Adv.
25 Hungarian Folk Dance—Character—Adv.
61 The Hussar—Military Solo—Adv.
26 Kaleenka—Folk Beginner
28 La Danseuse—Toe—Adv.
30 Na Beregu Polka—Folk—All grades
31 Naughty Girl Polka—Beginner
47 Russian Couple Dance—Folk—Int.
10 Caucasian Veil Dance—Oriental—Int.
60 The Hungarian Don Juan—Character—Adv.
5 A Russian Maid—Folk—Int.
29 Moment Lyrique—Toe—Adv.
1 Air a Danser—Toe—Inter.
3 A la Valse—Classic Toe—Adv.
6 Badinerie—Toe—Adv.
7 Belinda Polka—Classic Ballet—Int.
8 Bon Vivant—Eccentric—Adv.
9 Bow and Arrow—Classic—Int.
13 Chinese Dance—Character—Int.
11 Champagne Galop—Eccentric—Adv.
14 Columbia—Classic Toe—Adv.
27 La Coquette—Toe—Adv.
15 Dance of the Magyars—Folk—Int.
16 Danse Serpentine—Character—Adv.
4 A Mexican Flower—Character—Adv.
12 Chin-Fu's Wedding; 24 pages of music; complete dance instruction.....$1.50
2 A Holiday in Russia; 20 pages of music and dance notes.....$1.50

$1 each Except those marked otherwise
$4.00 for any 5 Routines
$7.00 for any 10 Routines
No C.O.D.'s Send money order or check
DANCE Magazine BOX 446
231 W. 58th STREET
NEW YORK 19, N. Y.

For you who know - and want the finest

CONTOURED SOLE BALLET SLIPPER

Adagios

A HINOTE CREATION

Designed for dancers who know they have both a left and a right foot and want the perfect fit. Pleated toe, stronger ties and made of the finest leather.

Hinote

THEATRICAL SHOE CO.

509 SMITH ST., FLINT, MICHIGAN

Complete selection of tap-shoes — toe shoes — leotards, etc. Distributor for Russell, Stepping Tones and S & R records.

AMERICA'S MOST BEAUTIFUL DANCE BOOK NOW ENLARGED AND INDEXED

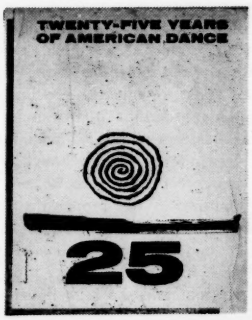
25 YEARS OF AMERICAN DANCE

MORE pictures (530) . . . MORE articles . . . MORE pages (234) . . .
COMPLETE INDEX . . . HANDSOME HARD COVER stamped in gold . . .

ONLY BOOK OF ITS KIND — a delightful panorama of American dance — ballet, modern, films, social dance, television, education, notation, ethnic dance, musical comedy, vaudeville. Brilliant articles by Fokine, George White, Martha Graham, Lincoln Kirstein, Fulton J. Oursler, Walter Winchell, and dozens of others. Edited by Doris Hering.

1954 CLOTH BOUND EDITION
luxury dust jacket, too!
ONLY $3.95

MAIL THE COUPON TODAY



Yes, send me _____ copies of the
NEW ENLARGED 25 *YEARS OF AMERICAN DANCE* at $3.95 per copy.
(Order must be accompanied by remittance. We pay postage)

*Name*_____

*Street*_____

*City*_____ *Zone*_____ *State*_____

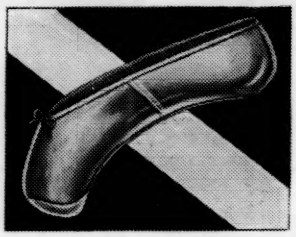
DANCE *magazine* 231 West 58th Street New York 19, N. Y.

SOMETHING WONDERFUL

IN BALLET SHOES

THE EXTRA VALUE IS OBVIOUS

FIRM - TOE



$4.95

plus 35c postage

PINK, WHITE
OR BLACK SATIN
WIDTH B. C. D. E.

FIRM-TOE — Has longer life, because finest of workmanship and materials are used. The box toe construction is practically indestructible, and the suede toe actually doubles the wear. Firm-Toe will win your approval.

D. C. LOW PRICE SAME FOR EVERYBODY

IF, FOR ANY REASON, YOU ARE NOT COMPLETELY SATISFIED, YOUR MONEY, PLUS $1.00 FOR YOUR TIME AND POSTAGE WILL BE PROMPTLY REFUNDED UPON RECEIPT OF THE SHOES.

D. C. THEATRICAL SHOE CO.

1517 Washington Ave.
St. Louis 3, Mo.

Do's and Don'ts of Basic Ballet Barre Exercises **Part Three**

BATTEMENTS DEGAGES

BY THALIA MARA

Introduction:

This exercise is another of the very important basic exercises of ballet. Its purpose is to make the ankle and instep supple and to develop speed in pointing the feet for jumping steps. It is indispensable in developing a good foundation for "batterie" or beaten steps such as the "entrechats", "brisés" and "cabrioles". It also plays an important part in such steps as "sissonne" and "temps de cuisse" where its movement is incorporated as part of the step itself.

The execution of the step consists of sliding the foot out *on the floor*, as in battement tendu, and stretching to the utmost with a strong point about three inches *off* the floor, then striking the toes on the floor with the leg well stretched (as Sonya is showing, à la seconde, in the bottom picture) and sliding the foot back on the floor into either 5th or 1st position with the heel coming firmly down on the floor.

There are two common errors in executing the battement dégagé which, if not corrected, lead to faults in allegro steps. They are: 1) Neglect in striking the toes to the ground before sliding the foot in to its closed position. 2) Permitting the knee to slacken as the foot slides in and out — both knees must be kept tightly pulled up throughout the exercise.

Battements dégagés may be executed from 5th position or from 1st position and may be taken à la seconde or à la quatrieme devant and derrière. In our photographs we show them à la seconde. For beginners I advise taking this exercise from the 1st position rather than from 5th.

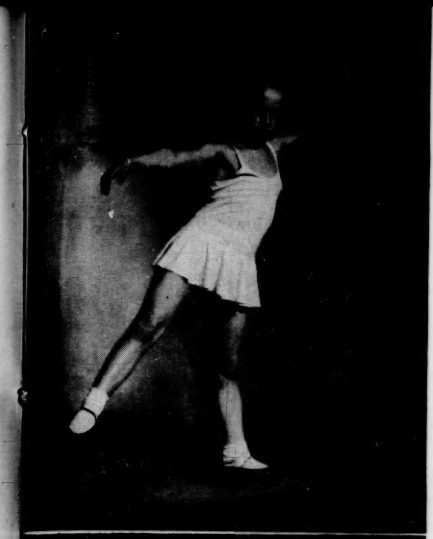
Do's and Don'ts:

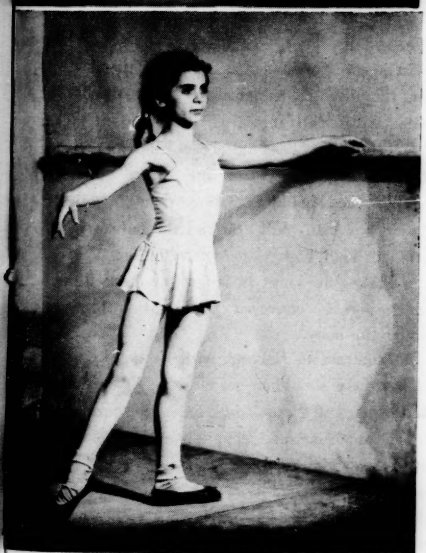
Good body placement plays an important part in executing this exercise correctly as can be seen in the illustrating photographs posed by our little models Eva di Piazza and Sonya Bachrach. Maximum freedom in moving the legs cannot be obtained unless all the rules for posture and placement are brought into play. The individual members of the body must be able to move freely without affecting the position of the rest of the body.

In the first photograph Eva is demonstrating the lack of control which stems from an insufficient understanding of the principles of body placement. To analyze: 1) The elbow should never be permitted to rest on the barre. This fault usually is a result of standing too close to the barre. As a result the shoulders are completely out of alignment. 2) There is no attempt to "center" the body; Eva is leaning towards the barre and her hips are out of line as she has permitted the right hip to raise up out of place. 3) Her weight is completely back on the heel of the supporting foot, thus permitting the pelvis to tilt backward. 4) Her elbow is stiff and her hand is too flat and is dropped at the wrist. 5) Her head is out of alignment with her spine.

We have attempted to show in this photo some of the errors which beginning students fall into and which must be corrected at the earliest possible time. Of course there are others — students seem capable of an infinite variety of errors. This is quite natural when one remembers that each student is constructed differently and must be dealt with as an individual. That is why the teacher must be so thoroughly grounded in the understanding of all the basic principles of technique.

In the second photograph Sonya is demonstrating better control. Here we see that she is: 1) Standing at the proper distance from the barre with her hand resting lightly on it. 2) Her shoulders are relaxed and perfectly aligned to each other and to her hips. 3) Her spine is straight and she is well lifted up out of her hips. 4) Her supporting knee is pulled





photos by walter e. owen

up tight and her foot is properly aligned to her leg. 5) Her weight is balanced forward over the ball of the supporting foot so that she is perfectly balanced and could let go of the barre at any time. 6) The working leg is properly turned and the foot points correctly. 7) Her head is well poised and aligned to her spine. 8) She is looking straight out as she should. 9) There is no feeling of tension — she is properly relaxed although she is well lifted through the torso.

There is a fault here, too, however, in the free arm. She has permitted the elbow to drop and there is a little too much wrist and finger tension in the hand. Since a good port de bras and beautiful hands are indispensable to the dancer, she will have to overcome these faults.

Important as these details are, it must be remembered that it takes months and years of patient, persistent effort on the part of both student and teacher to achieve perfection and a good teacher must constantly strive to instill the understanding which the student must have in order to make progress. The teacher must know exactly how much to expect and demand in each stage of the student's development and must be aware, too, of the limitations of these stages. That is, what is considered excellent in a first year student is relatively so, according to the limitations of strength, ability, etc. By the same token, more is expected and demanded of a second or third year student, and what is excellent for an intermediate student would be only fair for an advanced one. But the point is, that unless the student has been correctly taught from the beginning and unless the teacher has impressed the correction of details lesson after lesson through the years, this steady progress and growth in perfection cannot ensue.

"MUSIC FOR BALLET DANCING"

Our New Vol. 9 — Just Published

Original music by KARL SCHWARTZ
Dance Notes by ROSE LORENZ

A COMPLETE TEACHING METHOD INCLUDING 37 GRADED ROUTINES

Order the complete series now

Vol. 1 — **A COMPLETE COURSE**
$1.50 **FOR BABIES.**— 3 to 5 years.
Fundamental Dance Steps.
Seven Baby Dances.

Vol. 2 — **ORIGINAL MUSIC FOR**
$1.50 **ADVANCED BARRE**
Barre Exercises and Combinations.

Vol. 3 — **SECOND YEAR KIDDIES**
$1.50 **COURSE** — 6 to 8 years.
A complete year's work for beginners of all ages. Four Dances.

Vol. 4 — **FOR INTERMEDIATES**
$1.50 Barre work, Attitudes, Sissonnes, Turns, Developpes etc.
Four class dances.

Vol. 5 — **AND NOW —**
$1.50 **TOE DANCING**
45 Complete exercises. Beginning, Intermediate, Advanced toe combinations.

Vol. 6 — **ADVANCED BABY BOOK**
$3.00 15 Baby Character Dances, plus technique. 5 to 7 years.

Vol. 7 — **POPULAR BALLET AND**
$3.00 **STAGE DANCING**
Precision kicks, Old Soft Shoe steps. Combinations and dances for teen-agers. A "must" for those interested in theatrical dance.

Vol. 8 — **INTERMEDIATE CHORE-**
$3.00 **OGRAPHIC PATTERNS**
44 Combinations, 2 beautiful dances.

Vol. 9 — **BRILLIANT BEATS AND**
$3.00 **TURNS**
42 Flashy Advanced Combinations. 1 Toe, 1 Waltz Variation.

Add 25c for Postage

Send for 1954 list of "Routines by Mail."

ROSE LORENZ
942—42nd St., Dept. D, Des Moines, Ia.

Order With Confidence

From The Largest Selection and Variety Of Dance Supplies Available

There Is No Substitute For Experience
In Fit, Quality and Service
AT **HERBET'S**

SOFT BALLET

Black or White $3.50

TOE SHOE

Pink-Black or White Satin $6.45
Including Ribbons

TAP SHOE

Black Patent Leather or White Kid $4.95
Silver Kid $6.95

TAP OXFORD

Black Patent Leather
Sizes 8½ to 3 $5 25
Sizes 3½ to 6 $6.25
Sizes 6½ to 12 $7.95

Elasticized Sleeves

Sizes 2 to 12 $1.95
Sizes S-M-L $2.65

Elasticized Cap-Sleeve

Sizes 2 to 12 $2.25
Sizes S-M-L $2.95

ELASTICIZED (shirred) COTTON COLORS
Black-White-Royal Blue-Light Blue-Red
Yellow-Lime-Pink-Aqua-Lavender-Coral

Cap-Sleeve Turtle Neck

All Sizes
$4.50

Short Sleeves

Sizes 2 to 14 $3.75
Sizes 10 to 20 $3.95

DURENE RIB or CELANESE JERSEY COLORS
Black-White-Royal Blue-Light Blue-Red
Yellow-Green-Pink-Gray-Aqua

NEW 3 tier **NYLON TU TU** elasticized **PANTY**

Can be worn over any Leotard for ballet classes and slipped off when not needed.

Children's sizes
2 to 12 ..... $2.25
Adult sizes
S-M-L $2.50

AVAILABLE IN ALL THE ABOVE MENTIONED ELASTICIZED COLORS

HERBET is now your **EXCLUSIVE** New York Distributor for **TWIN-TONE TAPS** with Ample supplies for all your needs

$1.50 pair

Also New York Distributor for **STEPPING TONES, RUSSELL & VELMO RECORDS**

FREE

2 smart white initials with each leotard ordered

Herbet
THEATRICAL SHOES
1674 BROADWAY
NEW YORK 19, N.Y.
CORNER 52ND STREET

FREE

Our new 32 page 1955 illustrated catalogue

THE BALLROOM

BY ALBERT AND JOSEPHINE BUTLER

THE PASO-DOBLE

To those who have known and enjoyed the *Paso-Doble* it has always been a source of wonder why this scintillating dance from Spain had not become more popular in this country. Whatever the reason for its lack of success in the past, interest is currently increasing, and *Paso-Doble* may yet become a regular part of our social dance repertory, as it has been in Spanish speaking countries and in Europe since 1918. In fact, on the continent it has been for years an accepted competition dance, along with *Waltz, Foxtrot* and *Tango.*

Legend has it that the *Paso-Doble* simulates the atmosphere of the *corrida* (bull-fight) and it is not a strain on the imagination to visualize, for instance in the *Huit* movement, the lady as the cape and the gentleman as the toreador taunting the bull.

In comparison to *Waltz, Foxtrot* and *Tango,* the musical rhythm of the *Paso-Doble* is easily related to the steps. The dance is frequently referred to as the *Spanish One-Step.* While the *Paso-Doble* varies in musical signature—2/4, 3/4 or 6/8 time—for dance purposes the accent can always be easily interpreted as a fast walk or march assembled in counts of eight. As in march rhythm, all the steps are evenly timed.

In keeping with the character of the music and the proud demeanor of the *torero,* the body poise is distinctly upright with a certain taut haughtiness of bearing. There should be a definite "up-feeling" in the arms, without raising the shoulders. More than in other dances the man's left arm and the lady's right arm are held higher than usual. Most of the steps taken are short in length, and a definite impression is conveyed by the feet always under the body.

In contrast to *Foxtrot,* with its quicks and slows, there should be no slurring or softness of the steps in *Paso-Doble.* Each step must be sharp and crisp, and definitely mark the time of the accented beat.

Paso-Doble lends itself to extremes of ad-lib dancing, as well as to meticulous eight count phrasing. For teaching purposes, the various

figures are usually given in the eight count phrases.

There are three commonly used basic movements or figures which make up the body of the dance and which serve to connect the many other more colorful variations.

Basic #1—"Sur Place"

To a considerable degree the style of the dance is established by the erect poise and ball-of-foot pressures that characterize the "Sur Place" Figure. This consists just of steps in place marking time to the music. The "Sur Place" steps are also done "on a spot", turning to either Lt. or Rt.

A good beginning might be:

1—LR,LR,LR,LR—mark time in place 8 cts
2—LR,LR,LR,LR—mark time turning Lt—8 cts
3—Same as #1—in place—8 cts
4—Same as #2—turning Rt—8 cts

Basic #2—"La Marche"

"La Marche" needs little description. Walk forward with short steps, using the same timing and ball-of-foot pressure as in the "Sur Place" figures. When practising this and other figures, it is preferable to listen for the first beat of a phrase and count out your LR steps in sets of eight.

(*continued on page* 52)

Chicago National Association of Dance Masters
C. N. A. D. M.
Educational Program and Meeting
Sunday Nov. 7th, Feb. 7th and April 4th
Sherman Hotel, Chicago
Non Members are invited — *Information sent upon request*
All types of dance material available — *Write us for list*
EDNA CHRISTENSEN, President — WILLIAM J. ASHTON, Secretary
EXECUTIVE OFFICE: Suite 1610, 32 West Randolph St., Chicago 1, Ill.

HEADQUARTERS FOR
ACROBATIC MATS — BARRE BRACKETS AND BARRES
FOR EVERY USE—WALL, FLOOR, OR PORTABLE (Home or Studio)
DANCE FOOTWEAR — TUMBLING BELTS
REHEARSAL TOGS AND MANY ACCESSORIES
CALIFONE SPEED CONTROL RECORD PLAYERS
WRITE FOR FREE BROCHURE
Be sure we have your correct address
FIRESTONE DANCE SUPPLIES
C. Y. O. BLDG. 107 SOUTH BROADWAY YONKERS 2, N. Y.

ORIGINAL EXCLUSIVE X-MAS CARDS IMPORTED
SAMPLE ORDER: 10 for $1.00 6 for $1.00
4 in color $1.00. All Folders with Envelopes
Special rates in quantities 50 or 100
SENIA SOLOMONOFF, 1389 — 6th Avenue, New York 19, N. Y.
ASK FOR OUR NEW FREE CATALOG

MARLOS BALLET RECORDS
TEACHERS!!
A NEW and DIFFERENT CHILDREN'S BALLET
"LES QUATRE SAISONS"
as seen through the eyes of a child

Age Group 4-12. Beginners, Intermediates. About 20 minutes.
SPRING — Easter Bunnies' Birthday Party. **SUMMER** — The Sun and the Children.
FALL — The Wind, the Trees and the Leaves.
For above 3 Music and spoken story, one side; music only on reverse.
WINTER — "I Got Skates for Christmas!"
Music and story, one side; reverse, finale: "C'est la Vie."
FREE ROUTINES with each record
May be used as separate dances or as a complete ballet . . . Complete Set: **$4.95**
Individual Records: **$1.69**
BARRE EXERCISES: To music as originally composed for use in European Opera Ballet Schools. Set of three records: **$5.00**
FOUR BALLET COMBINATIONS: Set of four records: **$6.25**
Printed Explanation FREE with each record.
1 — 5 records: $1.69 each. 6 — 23 records: $1.49 each. 24 or more records: $1.09 each.
NO C.O.D.'S Send for descriptive folder.
MARLOS BALLET RECORDS c/o Dance Magazine, Box M-1, 231 W. 58 St., N. Y. C.

FOKINE

SCHOOL OF BALLET

BENJAMIN HARKARVY — **CHRISTINE FOKINE**
REGIS POWERS — **SONIA WOICIKOWSKA**

Graded Classes for: PROFESSIONALS, TEACHERS, BUSINESS GIRLS, CHILDREN

Carnegie Hall Studio 819 — **Columbus 5-9316**

PHILADELPHIA CIVIC BALLET

NORMAN CRAIG — **DIRECTOR**

GRADED CHILDREN'S CLASSES — LABANOTATION
EURYTHMICS
THEORY IN EFFORT
ADVANCED • PROFESSIONALS
CLASSES FOR THE BUSINESS GIRL

TWENTY NINE SOUTH SIXTEENTH STREET
PHILADELPHIA 2, PA. — **LO 7-1155**

Descriptive brochure of Ballet Company sent upon request . . . . 75 cents

BALLET ARTS

AIDA ALVAREZ, AGNES DE MILLE, VLADIMIR DOKOUDOVSKY, JON GREGORY, LISAN KAY, VLADIMIR KONSTANTINOV, VERA NEMTCHINOVA, YEICHI NIMURA, NINA STROGANOVA, SONIA WOICIKOWSKA

BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

Daily Graded Classes in all phases of CLASSICAL BALLET

Thalia Mara • Arthur Mahoney • Hilda Butsova • Boris Romanoff

REGISTER NOW FOR 1954-55 TERM. Write to:

SCHOOL OF BALLET REPERTORY
117 West 54th Street, New York 19, N. Y. — **CI 5-9721**

the BALLET THEATRE school

Director LUCIA CHASE

Faculty

EDWARD CATON — VALENTINA PEREYASLAVEC
WILLIAM DOLLAR — LUDMILA SHOLLAR
YUREK LAZOWSKY — ANATOLE VILZAK

Children's Classes MME. LUDMILA SHOLLAR

Special Adult Elementary and Intermediate Evening Classes

ROBERT JOFFREY — **MARIANNE BOLIN**

Mme. Elena Balieff, Sec'y JUdson 6-1941 — *Brochure on Request*
316 W. 57th Street

NATHALIE BRANITZKA

formerly Ballet Russe de Monte Carlo
PL 3-9752 or CO 5-3472 — 116 East 59th St., New York City

CLASSES DAILY — ZENA LASHKABANOFF—CHARACTER CLASSES

The Paso Doble

(*continued from page* 51)

Basic #3—"Left and Right Chassés"

The "Chassés" are both simple and typical. They are small side-close movements taken sideways to L O D (Line of Direction, or Counterclockwise). When facing the wall, the man of course moves to the Lt—i.e., LR,LR,-LR,LR—8 cts. Similarly when facing the room center, the man would take the side-close steps Swd on L O D moving to his Rt.

Variation #1—"Promenade and Pas Battu"

Sideways to L O D—as for "Left Chassé". Partners open up slightly into Promenade position.

Ct 1—LF—strong step Swd on L O D
2—RF— " " Crosses through—Lady
3—LF— " " Swd—partners facing
4—RF—beats against LF and takes body weight in closed position
5—LF—short step Swd
6—RF—Pas Battu as at ct 4
7—LF—short step Swd
8—RF—Pas Battu as at cts 4 and 6

Variation #2—"The Huit" (or The Cloak)

The weave of the cloak by the Toreador is a typical action of the bull-fight. In "The Huit" the movement of the cloak is enacted by the lady, the man's steps are "Sur Place".

Man's part—Chassé to Lt (cts 1-2) Sur Place (cts 3 to 8)

Lady's part—

Ct 1—RF—Swd
2—LF—Crosses through as in Promenade
3—RF—Swd—turns Lt in place
4—LF—in place
5—RF—crosses through to her Lt in front of partner
6—LF—Swd—turns Rt in place
7—RF—in place
8—LF—closes to RF

Variation #3—"The Pin Wheel"

"The Pin Wheel" can be started—without special preparation—after ct 8 of the Left "Chassé." The lady's "Cross through" step of "The Huit" is often used to enter this figure because of its natural preparatory flow.

The action of "The Pin Wheel" is that of a revolving wheel, with partners side by side, each moving Fwd. From the Chassé position—as the first step Fwd is taken (Man LF—Lady RF) partners assume shoulder to shoulder position—man's right shoulder close to lady's left shoulder. While the regular hold can be maintained, more commonly the lady's right hand is dropped to the man's waist. Both left arms are held upwards as the Pinwheel revolves.

Cts—1 to 7—Both partners circle Fwd to Rt
8—Feet together—swivel sharply to face in opposite direction—reverse position of hands and arms
9 to 15—Both partners circle Fwd to Lt
16—Feet together and face partner in regular closed position.

THE END

PERSONALS

Lido

Marjorie Tallchief and husband George Skibine of the Marquis de Cuevas Co., accompany their twins, Alec and Gigi, to the beach at Deauville after the company's return from a four month South American tour.

Welch Photos

Betty Mae Harris (standing), nationally known Boone, Iowa teacher, celebrates the silver anniversary of her teaching career this year. With her are Patty Berglund Rierson, the first pupil to be enrolled at the school, who still attends classes, and her 4 year old daughter, Linda, the school's most recent recruit.

ROYE DODGE SCHOOL OF DANCE

Daily Classes for Students and Teachers

TAP • BALLET • AMERICAN JAZZ • ACROBATIC • LIMBERING TECHNIQUE

Write for Catalogue and Special Offer on Mail Order Routines

123 West 49 Street, New York 19, N. Y. Circle 6-8798

BALLET RUSSE DE MONTE CARLO SCHOOL OF BALLET

S. J. Denham, Director

Write for full information

157 West 54th Street, New York City

CIrcle 5-8198

NOVIKOFF BALLET SCHOOL

METROPOLITAN OPERA HOUSE STUDIO

Classes forming for Children, Adults, Beginners, Professionals

1425 Broadway, Entrance Studio 15, New York — LO 5-0864

Branch School — New Rochelle

Ethnologic Dance Center

110 East 59th Street, New York 22, N. Y. PLaza 8-0540

Director: LA MERI

OFFERS

Three-Year Teachers' Course (*Certificate*)

Four-Year Artists' Course (*Recital Presentation*)

AS WELL AS Regular Classes in East Indian and Spanish

MODERN DANCE: MYRA KINCH

Write for Catalogue Special: Children's Classes

ACADEMY OF BALLET PERFECTION

under the personal artistic direction of

Eileen O'Connor

INTENSIVE TECHNIQUE TRAINING FOR SERIOUS STUDENTS

Graded Classes:

CHILDREN — TEENAGERS — ADULTS

BALLET TECHNIQUE — POINT — FLEXING

Adult Beginners: New Group Oct. 15. Fridays 7-8

Academy of Ballet Perfection, 156 W. 56 St. COlumbus 5-9545 & ELdorado 5-1636

METROPOLITAN OPERA BALLET SCHOOL

Director: Antony Tudor

Faculty: MARGARET CRASKE, ANTONY TUDOR, MATTLYN GAVERS, YUREK LAZOWSKI, ALFREDO CORVINO

Enrollments for Season 1954-55, commencing September 13th, 1954, now being made.

Apply for Prospectus to Kathleen Harding (Secretary) Metropolitan Opera House, N. Y. — BR 9-2411

A new school in the great tradition

ARLEIGH **PETERSON** N / Conducting CLASSES IN
MODERN JAZZ & MODERN TAP
1697 Broadway, Suite 502, N. Y. C Phone: JU 6-6492

RAOUL GELABERT School of Dance
CLASSES IN CLASSICAL BALLET, TOE, VARIATIONS, CHARACTER
63 East 11th Street, N. Y. C. AL 4-0067

studio of dance arts
Faculty:
- ballet — *Karel Shook, Arthur Mitchell*
- tap — *Chelly Atkins*
- west indian — *Geoffrey Holder*
- modern — *Louis Johnson*
- music theory — *Alonso Lavister*

SPECIAL GRADED CHILDREN'S DIVISION —
Registration Limited. Write for Information: 709 Eighth Ave., N. Y. C., Circle 5-9605

LENSKY **ballet studio**
former Maitre de Ballet of Monte Carlo Ballet Company & Chatelet Theatre in Paris
30 W. 56 St., N. Y. C. CLASSIC — CHARACTER — CHOREOGRAPHY
Circle 7-6056 Special Children's Classes

MARIA NEVELSKA
of the Moscow Imperial Bolshoi Theatre
Daily Ballet Classes — Special Children's Classes
CO 5-1360 — Ballet Theatre Studio, 152 W. 56 Street, N. Y. C.

Yvonne Patterson originally with American Ballet, Ballet Russe and Marquis de Cuevas Co. **Ballet Classes**
Dance Players Studio, 148 W. 56 St., N. Y. C. PL 5-1974 or CO 5-3836

THE BALLET ACADEMY
Faculty: Prof. Troyanoff Edith Rappy Margit Troyanoff
Professionals **Beginners** **Children**
PHYSICAL FITNESS. POISE & REDUCING FOR WOMEN
Private & Class Lessons (*Studio also rented by the hour*)
116 E. 88 St., N. Y. C. *Fillmore 8-0137*

BALLET CLASSES 1c EACH
That's what you pay for the perfectly balanced classes in Carolyn Parks'
THE GRADED SYSTEM
Watch your students progress with this full four-year course by a noted ballet teacher.
In convenient booklet form ONLY $1.25 (We pay postage)
Send remittance to
DANCE Magazine, 231 West 58 Street, New York 19, N. Y.

Esmeralda

(*continued from page 32*)

from a whole corps of artists. According to the playbills preserved in the Harvard Theatre Collection, "Dejonge and Assistants" were responsible for the "Costumes, Properties, Trophies, Banners, etc.", (*Esmeralda* must have been a gala spectacle indeed!) while the decor was work of "Isherwood, Grain, Porter and assistants".

In the decade before 1848, New York had seen a great deal of first-class ballet. Fanny Elssler had danced there frequently during her two-year sojourn in America; Paul and Amelie Taglioni, Mlle. Celeste, Mme. Augusta, the Paris Opera ballerina Hermine Blangy, the Italians Giovanna Ciocca and Gaetano Neri, and the Americans Mary Ann Lee and Augusta Maywood were among those who had made classic ballet one of the most popular features of the New York stage. Nevertheless, the Monplaisir *Esmeralda* seems to have created something of a sensation.

"We sincerely confess that, since the days of Fanny Elssler we have never witnessed a triumph equal to that which was awarded last evening to the celebrated Monplaisir troupe," said the New York Herald on the morning after the premiere, "From the beginning to the end of the ballet of *Esmeralda*, the applause, the enthusiasm were unbounded, and shouts were incessantly drawn from the assembly. Let us say at once that never in the United States has a ballet equal to that produced last night . . . been offered to an American audience. . . . The lovely Esmeralda, as well as the beau Phoebus, the odious priest Frollo, and the horrible monster Quasimodo, are interesting in their parts from beginning to end. . . . Madame Monplaisir, accompanied by her pretty goat "Djali", deeply impressed the audience and displayed such *jetés battus*, such difficult *sauts*, that she was declared admirable, and worthy of the highest rank as a *danseuse* and a *comedienne*. As for M. Monplaisir, he rendered his part of Gringoire with a *naiveté*, a *bonhomie*, which proved that he deeply knew the character of his part; his dancing was as wonderful as it was difficult. . . ."

The scenic investiture came in for its share of praise, as did the other dancers. "M. Cornet gave due credit to his part of Phoebus, and displayed the richest costume we ever saw. As for M. Corby, his Quasimodo was played with skill and truthfulness. Mlle. Anna Bulan, whose pretty figure, and sparkling eyes, have made her a favorite among us, performed her dances with great agility, and received much applause. Great credit is also due to the makers of the gorgeous pagentry and splendid scenery of *Esmeralda*. . . ."

The new ballet was given every night until the middle of October. The English tragedian Macready, who had expected to begin a guest engagement at the Park on the first of the month, was obliged to arrange to appear at

another theatre. (The pompous actor hated ballet, so this humiliating experience probably reduced him to a state of helpless fury.) When *Esmeralda* finally closed, on October 12, the Monplaisir Ballet waited only four days before opening again with *Le Diable à Quatre* and a varied repertoire; but soon *Esmeralda* was back on the bills, and was danced almost nightly throughout November.

In the meantime, the popularity of *Esmeralda* had led to rival productions in several other New York theatres. As early as April, 1848, months before the premiere of the ballet, the American dancer and actress Julia Turnbull had assumed the title role in a play based on the Hugo novel. In September, at the Bowery Theatre, she acted it again. On October 2 the National Theatre joined the competition by producing a dramatic version of *Esmeralda,* while another was given at the Chatham later that month. Early in November, at the Olympic, the popular American actress and dancer Mary Ann Gannon attempted the part of Esmeralda, in a condensed version of the play, and was damned with faint praise: ". . . She acted very well, sang better, and danced with the greatest possible ease and grace, not to say she quite equalled Mme. Monplaisir . . ." wrote the Spirit of the Times.

The Monplaisir *Esmeralda* continued its triumphant career. On December 9 the Spirit of the Times commented: ". . . The Monplaisir troupe combine the essentials of a good and effective, although not numerous, corps de ballet, whose pantomime and stage arrangements add to the attractiveness of their dancing, and are consequently enabled to produce pieces belonging to their particular line of art, with a perfection of united taste and tact unknown to other companies. . . ."

The Monplaisir Ballet has been booked for a tour of the South, and the New York engagement drew to a close. On December 15, Hippolyte Monplaisir took his benefit performance, dancing to a crowded and enthusiastic house. Adele's benefit was scheduled for the following evening. Most of the dancers were already in the theatre, putting on their makeup or warming up for the performance, when, a few minutes before six, smoke was seen curling from the prompter's little room at the side of the stage. A file of playbills hanging near a gas jet had blown against the open flame. In a few moments the whole theatre was a blazing inferno. Adele Monplaisir fainted in her dressing room, and was carried out of the burning building by her maid. All the performers managed to escape before the flames got completely beyond control.

The New York Evening Post, on December 18, carried a vivid description of the tragic fire: ". . . At a quarter past six the scene which was presented to the one hundred thousand citizens congregated in the Park, and the one hundred thousand on tops of buildings throughout the city, was one of the grandest conceivable; the flames leaped and frolicked to the height of at least three hundred feet from the ground and

(*continued on page* 56)

PAUL WHITEMAN said: "See Sterling for Silver and JACK STANLY for Dancing."

★ **SPECIAL ANNOUNCEMENT** ★

YOU MAY NOW PURCHASE SPECIAL RECORDINGS OF THE BRILLIANT AND EXCITING MUSICAL ARRANGEMENTS DESIGNED ESPECIALLY FOR ALL JACK STANLY MAIL-ORDER ROUTINES. INCLUDING THE ARRANGEMENT ESPECIALLY WRITTEN FOR THE SENSATIONAL **"STEAM ON THE BEAM"** AND ALL OTHER ROUTINES TAUGHT BY **MR. JACK STANLY AND HARRISON MULLER** DURING THE 1954 SUMMER NORMAL SCHOOL SESSION.

Write now for Descriptive List of

NEW ROUTINES and RECORDINGS

Register now for Fall and Winter Classes

Jack Stanly, *Director*

JACK STANLY School of Dance

1658 Broadway at 51st St., N. Y. C. **CO 5-9223**

If You're Not Already a Member of NADAA

and you are a Dance Teacher with the earnest desire

to be more prosperous during the coming year through the practice of

the best in educational methods and public relations techniques,

we sincerely invite you to join our fine organization—

The Largest and Most Honored Dance Teachers' Association in the World

Write for Information and Membership Application Blank

NATIONAL ASSOCIATION OF DANCE & AFFILIATED ARTISTS, INC.

International Headquarters

1920 W. Third St., Los Angeles 57, Calif.

FLAWLESS TECHNIQUE IS YOURS *with*

Eileen O'Connor's {**ELEMENTARY FULL POINT TECHNIQUE** / **INTERMEDIATE FULL POINT TECHNIQUE**

Ballet fundamentals and fine points clearly described . . . inspiringly illustrated by famous dancers.

$2.50 each . . . both for $5.00 (*hard cover*)

☐ Here's $5.00. Send me Elementary and Full Point Technique

☐ Send me the Elementary only ($2.50) ☐ Send me the Intermediate only ($2.50)

Name.....

Address.....

City..... Zone..... State.....

DANCE *Magazine* 231 West 58 Street New York 19

DANCE RECORDS, Inc.

(DANNY HOCTOR, PRES.)

NEW RELEASES

We of Dance Records, Inc. predict the following records will be the "HIT" of many recitals next year.

DH-127 "PIRATE PETE" (Novelty Tap)
Excellent for production number. One child does lyrics and dance, then all join for jazz finish. Very novel; guaranteed to please.

DH-129 "COWBOY DANCE' (Tap)
Here is a fine Western production number for group, with one, two or three children doing lyrics and dance, then all joining in for Hoe Down — cute finish.

DH-130 "BALLERINA WALTZ" (Ballet)
Beautiful original music accompaniment for ballet solo, double or group. Toe or soft slippers. Record has big professional finish. Will please and appeal to all.

DH-131 "MALAGUANIA" (Spanish Ballet)
Music accompaniment for Spanish Cape Dance. Routine available for intermediate student.

DH-135A "NAGASAKI" (Tap)
Two choruses, special arrangement. Second chorus is stop time, big finish. A real lift. Beginners tap routine available.

DH-135B "JEALOUS" (Tap)
Special Orchestra arrangement. One Cho. slow, One Cho. fast with the last eight meas. slow for cute finish. Perfect for specialty tap routine.

DH-137 "SAY IT WITH MUSIC" (Tap)
A wonderful tap accompaniment arrangement of one of the really fine tunes for tap dancing. Fast professional finish.

DH-138 "CHARLESTON" (Novelty Production)
A real old time orchestra arrangement that will mean a lot of fun to your students. Perfect for comedy production dance. A real wild charleston. Good on any show.

DH-139 "DAUGHTER OF ROSIE O'GRADY (Tap)
Here is a great orchestra arrangement of the tune used by the famous Pat Rooney. Could be used for a group of children giving their impression of this great artist. Big finish. Guaranteed applause getter.

WATCH FOR NEW RELEASES EACH MONTH

Routines available to all the above records — $1.00
***Sheet Music (as on record) available $2.00**

RECORD PRICE

1-6	$1.60
6-23	1.30
24 or more	.98

Mailing charges: 25c first record, 5c each additional record. No charges to exceed $1.00.

Send for FREE Catalogue

DANCE RECORDS, INC.
P. O. BOX 289, Radio City Sta.
New York City 19, N. Y.

Esmeralda

(*continued from page* 55)

giving forth a light which enabled persons at the distance of a mile to read the finest manuscript. The sublimity of the scene was much increased by the darkness of the night. In the space of one short hour the entire building, which had been recently refitted by Mr. Hamblin, with much splendor and at great expense, and the entire contents, saving a small portion of the costumes, was a heap of ruins, the entire loss being not far from $50,000, about half of which falls upon the manager, Mr. Hamblin, who seems the sport of the fates, this being the fourth time that he has been burned out—three times while lessee of the Bowery Theatre. . . ."

In spite of this unexpected blow, in which their personal losses must have been enormous, the Monplaisirs managed to pull their company together, and set out on tour. By the following spring they were back in New York enjoying another profitable season, this time at the Broadway Theatre.

Adele Monplaisir was later to separate from her husband and to tour America with the Ravel troupe of pantomimists and dancers. In 1856, at Niblo's Garden, she danced *Esmeralda* again with Leon Espinosa as her partner.

Hippolyte Monplaisir enjoyed an extensive and fruitful career as a choreographer. After further engagements in America and in Portugal, he returned to Milan and staged a long series of ballets at La Scala. *Benvenuto Cellini* was the first work he created for the great Italian opera house, in 1861. Others included *Nostradamus, Terpsichore on Earth, La Devadacy,* and *Brahma.* The fabulous technician Amalia Ferraris danced the title role in his *La Camargo,* based on the life of the great French ballerina. Hippolyte Monplaisir had choreographed more than a dozen ballets for La Scala before his final production. *Loreley,* in 1877.

Julia Turnbull was still playing the dramatic version of *Esmeralda* in America in 1857. The ballet was danced in New York as late as 1869, when lovely young Giuseppina Morlacchi, a recent graduate of the ballet school at La Scala (where she must have known Monplaisir) produced it with her own company at Wood's Museum. These were minor efforts, in comparison with the lavish scale of the Monplaisir production. Dolin and his gifted company may find it challenging to try to meet the success of that first triumphant New York run when they dance *Esmeralda* there next spring.

THE END

You asked for it!!

NOW... "BALLET-TOE CUSHION"*

* PAT. PEN.

Scientifically designed in luxurious foam latex

Reg. $3.00 per pair
Special Introductory Offer
$2.00 per pair
3 pairs $5.00

Indicate shoe size when ordering. Quantity rates to dance schools. Send check or M. O. we pay postage. Money refunded if not completely delighted.

Eliminate messy, makeshift padding, relieve, prevent corns, blisters, bunions, foot-leg strain, etc. Truly comfortable, these CHLOROPHYLL treated, perspiration absorbing cushions allow you to "feel the floor" . . . help students progress more rapidly . . . allow longer lesson and practice periods. Shock-absorbing, high compression foam latex takes no room in shoe . . . but what a difference it makes. Order one or several pair now.

Appel **DANCE PAD CO.**
Dept. 10
515 West 110th St., New York 25, N. Y.

Send For Free Christmas Brochure

SEE PAGE 72

THE TURKISH STATE BALLET

BY KERMIT GOELL

If anyone had told me that somewhere in the world there was a ballet school which had been in operation for over six years and not one of the students had ever seen a ballet performed on the stage, I would have questioned the credulity of the remark. This was the first and most remarkable fact brought home to me when I spent a month in Ankara studying at the Turkish Conservatory and Theatre.

It was my good fortune, this past year, to be invited by the Turkish Government to make a documentization of the performing arts and Conservatory. This Conservatory, which is the route of all these arts, was created in 1936 by Ataturk, as a means of teaching a universal form of expression to the Turks so that they might achieve better understanding in the Western world.

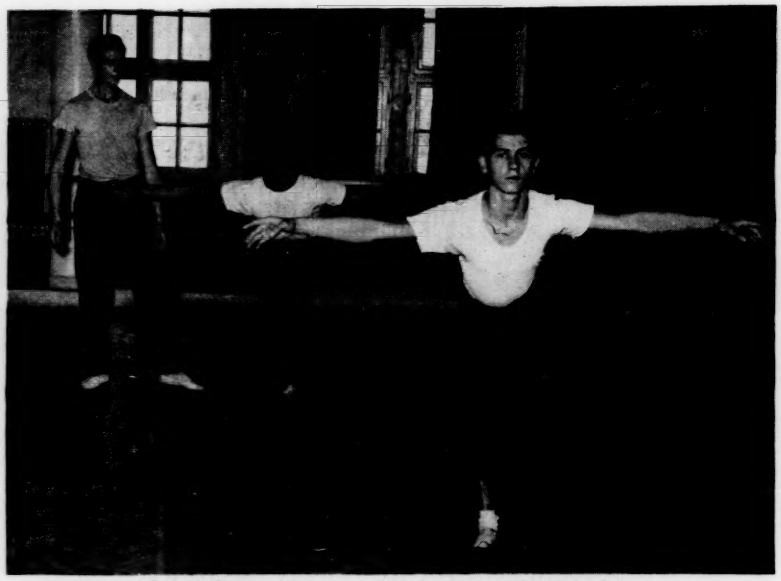
The original departments of the school included music, composition, opera and drama. The finest teachers were imported from Europe to found these departments, including Paul Hindemith, the great German composer who organized the music school, and Carl Ebbart who organized the opera and dramatic departments at Ankara. It will be remembered that the latter conducted the Mozart Festival at Glyndeborne last summer.

So successful was this experiment that by 1948 a State Opera and Theatre was flourishing, but it had been evident several years previous that the results would be good. It was, therefore, decided to add Western ballet to the complex already being formed.

Beatrice Appleyard and the beginners' class at the ballet school in Ankara.

Following the methods successfully employed previously, Dame Ninette de Valois of the Sadler's Wells Ballet of London was invited to come to Turkey to form a ballet school. The first classes were organized in Istanbul in 1947 with Joy Newton as the local instructor under the direction of Dame de Valois. Since that time, Dame de Valois has visited the school every two years to check the progress, has selected the instructors, and prepared the curriculum. The initial classes of the ballet were extremely small; in fact, the first, comprised nine students and the second, six. To explain this paucity, one must understand that the Western ballet is a form totally strange to Turkey; save for a few companies which may have played in Istanbul and those Turks who had seen the ballet in Europe, there is no inkling in the country as to what ballet is.

Dancing in Turkey previous to this time had taken the form of folk dances indigenous to the local areas, stylized oriental dances seen in the court during the time of the Ottoman Empire, and the third form of dancing, the well known belly dancers were, of course, seen



Robert Lunnon instructs members of the advanced class.

in the coffee houses and places of amusement. It is these who set the reputation for dancers with the public which, of course, was far from the best. It therefore followed that the mere idea of sending a daughter or son to study dancing was unthinkable except to those few families who had travelled or lived in Europe and developed some appreciation. As time went on and well-bred Turks grew more accustomed to Western living, they became aware, mostly through reading, that girls were sent to learn dancing as a social grace. A general softening of public attitude has been noticeable so that it has been increasingly easy to fill the classes to their limit of twenty.

In 1949 the Ballet School was moved to Ankara to become a part of the State Conservatory. Many students of the first two classes immediately dropped out as their parents would not permit them to attend school away from home. Here again, one must understand Turkish custom. Girls in Turkey are much sheltered and have little of the freedom of those in our country and few are permitted to leave home to attend schools. Despite this setback, steady progress has been made and the present class has a full complement.

A little over two years ago Beatrice Appleyard, well-known member of the Sadler's Wells Ballet, replaced Miss Newton as local instructor. The staff also includes Lorna Mossford of the same company *(Ed: Miss Mossford is joining the Allegro School in Chicago, Ill. this fall—the name of the instructor who replaces her is not yet known here)* and Robert Lunnon of Sadler's Wells Theatre Ballet. In addition to instructing, these last two have done numerous demonstrations. Since the students have never had the opportunity to see a ballet company, the inspiration provided in other countries by watching performances first hand must be replaced by other means. All motion pictures which include ballet scenes such as "The Red Shoes" and "The Tales of Hoffman" are shown. Mr. Lunnon and Miss Mossford have given regular recitals for the school and also for the public for, in addition to acquainting students with ballet, it is also necessary to acquaint the public with this totally unknown art form and to help create an audience.

Students are admitted to the ballet course at the age of nine. The course lasts nine years. It will, therefore, be almost three years before the first class of seven students has graduated; another year will see three more graduates; and the third class of fifteen students will be graduated after that, so it will be fully six years before enough dancers are accumulated to form a ballet company. This patient long-term planning by the Turks is remarkable in its conception and must, of course, be traced back to Ataturk for its inspiration.

Most of the students live within the school and come from the larger cities in Turkey and it is only now, through such devices as the picture book I did for the Turkish Government that knowledge of the ballet is spread throughout the country. Even today, the methods by which the classes are filled must be regarded as somewhat unique. Parents who send their children to learn what appears to them to be a form of social dancing have no idea that they are going into the iron bound ballet discipline. Other students are literally kidnapped in raids upon the music department, which has more students than it can use. Parents are more prone to permit their children to enter the Conservatory to study music and once they are in, it's not too difficult to interest the students in taking a few ballet classes. Afterwards, they suddenly find themselves whisked into full-time participation.

The course followed is identical to the Sadler's Wells School in London, except that the Government also provides scholastic training up to university level, concurrently with dance training. This insistence upon scholastic training is a bit of consummate wisdom which warrants imitation. In this way, students, who for one reason or another leave the dance world, will not find themselves adrift as so many of ours do.

Opera dancers are also trained in the Ballet School. Last season, Miss Mossford and Mr. Lunnon performed solo dancing in the first Turkish opera "Kereme", composed by Adnan Saygun.

The students, under state subsidy, live in the school and have all expenses including clothing and spending money paid for. Their quarters in a new building recently constructed for the ballet, are airy and pleasant. Ballet clothing and practice shoes are made in Turkey from English designs, but toe shoes are bought in Europe, entailing endless red tape since Turkey is very stringent in its imports at the present moment.

While students are receiving training in Western ballet, it is expected that when a company is finally formed, a large part of the repertoire will consist of character ballet based upon Turkish folk themes and embracing Turkish folk dance forms. The staff of the school makes regular trips throughout the country to observe these folk dances, and between now and the formation of the company, it is hoped that some idiom will be devised palatable to the Turkish public.

The task ahead, according to Miss Appleyard, is difficult but fascinating—and makes her job far from routine. There is the added excitement of innovation and the students themselves, extremely talented and well-endowed physically, are a source of study for determining what direction Turkish ballet will take. Even at this early date, choreographic talent has showed itself among the students. Time alone will tell the result, but one must envy Miss Appleyard for her chance at creation and look forward to the eventual results.

THE 1955 DANCE CALENDAR

A star-studded picture book-calendar
you'll be proud to own
. . . or send as a holiday greeting

Actual size: 3⅞"x9¼"
Fits into an ordinary #10 mailing envelope

Detachable page for each month
Entire year on inside back cover

Ready for Immediate Shipment

25¢ *each*
$15.00 *for* 100
$12.50 *per* 100 *for* 500 *or more*

DANCERS YOU KNOW AND LOVE

Gene Kelly
Jose Greco and Nila Amparo
Maria Tallchief
Matt Mattox
Kabuki Dancers
Alicia Alonso and Igor Youskevitch
Jacques D'Amboise
Carol Haney
Renee Jeanmaire
John Kriza
Danny Hoctor and Betty Byrd
Jose Limon and Betty Jones

. . . and the New York City Ballet Corps in "The Nutcracker"

USE THIS HANDY COUPON TO ORDER YOUR CALENDARS

YOUR PERSONALIZED IMPRINT HERE
YOUR IMPRINT FREE
If you order 100 or more by November 15

In twelve stunning photographs — one for each month — and a "framable" cover protected by a tissue printed with "Season's Greetings" in bright red. PLUS . . . an informative biography of each artist

---

Send me _____ **1955 Dance Calendars**

I enclose remittance in the amount of $_____

☐ *Please imprint.* (*Maximum imprint*: 4 *lines*)
If imprint differs from information below, attach instructions on a separate sheet.

*Name*_____

*Address*_____

*City*_____ *Zone* _____ *State*_____

DANCE MAGAZINE 231 WEST 58 STREET NEW YORK 19, N. Y.

NOW AVAILABLE!

STEPPING TONES

NEW 1954-55

CATALOGUE

With complete listing of all Stepping Tones records, sheet music, dance routines.

ADDED FEATURE!

All information you need for radio and television broadcasting clearance is included in this Catalogue.

WRITE FOR YOUR FREE COPY TODAY!

Look to STEPPING TONES for all your musical needs

Including: VOCAL DICTIONARY OF BALLET TERMINOLOGY
CECCHETTI RECORDS, GRADE I AND II

STEPPING TONES

P.O BOX 24186, VILLAGE STATION, LOS ANGELES 24, CALIF.

ST-124

TEACHERS!!

24 COLOR COSTUME SKETCHES NOW AVAILABLE

A WIDE RANGE OF DESIGNS TO FILL every need of your DANCE RECITALS

Attached to each sketch are swatches of suggested materials chosen for best stage effect — also — price list and necessary yardage of material graded from sizes 4 thru 14. Materials and all trimmings for these designs may be purchased from us.

We individually package each child's material and trimming and we

GIVE TO EVERY CHILD — A FREE — SIMPLIFIED PATTERN!

Packages are made up from any sketch you choose

BUILD YOUR ENTIRE SHOW FROM THIS BOOKLET OF "24" SPECTACULAR COLOR SKETCHES!

Priced now at only $10.00 (we pay postage)

Patterns purchased without material $1 *each — Individual sketches* $1 *each*

Please send me booklet of 24 color costume sketches:—

I enclose ☐ *check* ☐ *money order* ☐ *cash* **in the amount of $10.00**

*Name*_____

*Address*_____

*City*_____ *Zone*____ *State*_____

PACKAGED COSTUME SERVICE, 118 West 44th Street, N. Y. C.

LETTERS FROM A TOUR

Getting ready to take off: top to bottom, left to right: Todd Bolender, Maria Tallchief, Andre Eglevsky and Jacques d'Amboise, Nicolas Magallanes, Yvonne Mounsey, Diana Adams, Herbert Bliss and Jillana. Extreme right: Janet Reed, Tanaquil LeClercq and George Balanchine, Francisco Moncion and Patricia Wilde.

snapshots by Saul Goodman

It occurred to me that other readers of DANCE Magazine besides myself would be interested in knowing the reactions of members of the New York City Ballet to the company's summer tour in Chicago, Seattle, San Francisco and Los Angeles.

Everybody knows that working dancers, who become completely involved in what they are doing, have little time for such digressions as letter-writing. Yet they were very gracious when each of twelve of the company's leading dancers was asked to write a letter about one specific week of the tour. Once the arrangements were made the project proceeded well, with only two of the would-be correspondents becoming so submerged by work that they couldn't even write to say they weren't writing.

The tour started on May 26 and ended August 15. Below are the notes and letters sent to us by the dancers during a season in which many thousands of Americans acclaimed the company with deep admiration and wild enthusiasm.

Saul Goodman

Chicago: June 12th

Sorry to leave you in a lurch, but I have tried five times to write that letter I promised and can't put anything on paper. Had a very busy time in Chicago as I danced unexpectedly in *Cakewalk*, *Age of Anxiety* and did one performance of *Valse Fantaisie*. My preoccupation with these additional roles was such that I no doubt missed a lot that was fun and of interest to others. Again I say "sorry".

Herbert Bliss

Seattle: June 15th

Hello from Seattle. I'm enclosing herewith a review which I am sure you will find interesting. I have been very busy, but I shall try to get my long letter off to you very soon.

Todd Bolender

From the Seattle Times: "The most ambitious dance season Seattle has seen in its century — plus existence as a city fortunately has saved the best for the last. The NYCB finally found its way to the Pacific Northwest last night and scored an impressive triumph. What is most striking about the troupe's performance, and it has an abundance of striking qualities, is its freshness. It is our judgment that Seattle has seen the Western world's most talented ballet company — one that signifies more than any other single organization the welcome truth that America is maturing culturally."

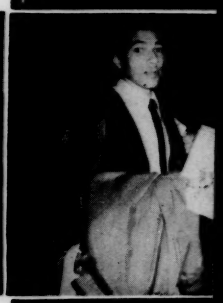
San Francisco: June 22nd

We opened Saturday and the audience was very enthusiastic. Then Sunday matinee, Father's Day, we played to a house in which I am sure the members of the company outnumbered the audience. The weather is unbelievable for Frisco; no wind, no fog or rain, jut hot sun day after day. We are all suntanned already, so I guess the girls will have to put white body makeup on for *Swan Lake*. I played Canasta on the train all the way from Seattle. Tanny (LeClercq) was my partner and we cleaned up. I understand that the company will be returning to play at the Moore Theatre next time. I can't imagine when that will be since we open in Monte Carlo April 8th, 1955 for quite an extensive European tour lasting throughout the summer. My Mother is driving here so I shall finally have my car and will drive down to Los Angeles. Best regards,

Jacques d'Amboise

San Francisco: June 28th

After doing half the season in Chicago, I flew to New York, picked up my family and set out in my station wagon for Seattle. I dreaded the trip but fortunately this time it went smoother then expected. We made



Seattle in five and one-half days. Only mishap was a $15.00 fine on the Penn. Turnpike for allegedly doing 85 miles an hour where the limit is 60. This I considered very unfair and untrue as my wagon does not do more than 70. But my word against the police officer's meant nothing and I ended up paying on the spot. I only danced a few performances in Seattle, and then drove on to San Francisco through the most beautiful scenery of redwood groves. This is about the tenth year that I have come to dance in Frisco, and I have grown to like the city very much and the theatre that we perform in, the War Memorial Opera House, is one of the finest theatres in the country. Our opening was a great success with very favorable press the next day. I had an interview with one of the leading ballet critics here. She told me that she has been in

(continued on page 62)

WRITE FOR NEW 1954
PRICE LIST

TOE SHOES
SOFT BALLETS
SANDALS
TAP SHOES
LEOTARDS
BELTS
TIGHTS
DANCE SETS
OPERA HOSE

BLOCH THEATRICAL SHOE CO.
BETTER DANCEWEAR
218 SO. WABASH AVE.
CHICAGO 4, ILL.

A NEW MALE VARIATION!

unique shirt and brief combine to make ideal practice costume

FORM FITTING SHIRT — REINFORCED AT NECK AND SHOULDERS — TAPERS SHARPLY TO WAIST — KNIT OF FINE COMBED COTTON TO ASSURE PERMANENT SHAPE EVEN AFTER CONSTANT WASHINGS. PRICE ONLY $1.50

THE BRIEF — OF SEAMLESS FAST DRYING NYLON AND RUBBER FITS THE BODY SNUGLY WHILE AFFORDING PERFECT FREEDOM OF MOVEMENT — WORN UND_R TIGHTS — THE PERFECT DANCE BELT. PRICE $4.00 COMBINATION SHIRT & BRIEF $5.00

For Shirt send Chest size. For Briefs send Waist and Thigh Size

Shirt: *black, white, navy, yellow, red, powder blue.* **Brief:** *white, black.*

order from **V-MAN INC., 80 Clinton St., New York 2, N. Y.**

TEACHERS TRY THIS SIMPLE TEST!

	Yes	No
Is your school running smoothly?	☐	☐
Are you making maximum profits?	☐	☐
Do your promotions bring results?	☐	☐
Are your recital plans underway?	☐	☐

STUDIO MANAGEMENT will help you say **YES** to these and many other management questions.

Only $1.25 (We pay postage)

Send me _____ copies of **STUDIO MANAGEMENT** booklet. My remittance is enclosed.

*Name*_____

*Address*_____

*City*_____ *Zone*_____ *State*_____

DANCE *magazine* 231 West 58th Street New York 19, N. Y.

Letters from a Tour

(*continued from page* 61)

love with me for many years! Nice to know that a critic can admire and not only criticize. With a car and 2 little children (Paul, 7 and Marina 5) my spare time is spent going to swimming pools, zoos, playgrounds, and movies. Hope that you have a pleasant summer.

Andre Eglevsky

Los Angeles: July 8th

Received your letter reminding me that this is my week to write to you. We're all very well settled here in Hollywood and ready for our 6 week season. Opening night was a great success in all ways. Our company probably looks very well here at the Greek Theatre. The weather certainly couldn't be better. We play a whole week of the same program for 4 weeks (4 programs; one week each) and then 2 weeks of *Nutcracker*. Most obvious of the advantages of that for us is that we rehearse only Mondays and then have the rest of the week-days free. Free of rehearsals, that is, as we have company class every day. So we're all getting very tan and fit for our New York season. Everyone here is well and hope you are, too.

Nicholas Magallanes

Los Angeles: July 21st

As you can well imagine, the schedule has been rather full; what with the preparations for each new ballet program and with the completion of the new ballets for the New York season in August. But to start at the beginning. Our Chicago stint was fraught with injuries and dire emergencies. The very first night, Roy Tobias sprained his ankle in *Fanfare*. He could barely get off the stage, and two of us spectators in the wings carried him upstairs, where a doctor gave him emergency treatment. You can imagine what that meant in the way of subsequent replacements. The next big ballet coming up was *Age of Anxiety* and up until that time, Roy did not have an alternate. Herbert Bliss was immediately delegated to learn the role in about 2 days flat. He did, and did admirably in the performance. All this extra rehearsal and work, added to his already crowded and difficult schedule, resulted in a back strain, and consequently Jacques d'Amboise had to pinch hit for him in *Symphony in C* during one performance. Jerry Leavitt was the next casualty, with a sprained ankle while rehearsing. Then there was Arlouine Case, with some sort of allergy and inflammation in her feet. They swelled and ached, and she was out. During all this, of course, I was hobbling about and just barely getting through performances with my very bad foot still not having fully healed. Charming picture of a ballet company just starting out on a tour, isn't it? Our press was excellent, and the audiences couldn't have been more warm and enthusiastic. We managed to leave Chicago without any more accidents but with a rather tired company. Two

days of relaxation and fun on the train helped somewhat to restore the energy and enthusiasm of us all.

Seattle and San Francisco put Leavitt and Irene Larsson in plaster casts. No further mishaps there, and again excellent press but small houses due to lateness in the season when big cities had already had a great deal of theatre and ballet. There we were dancing madly and well, for the company has never been in as good shape, despite all those casualties. On the way to Seattle, several members of the company who were driving, hit tornadoes and heavy rains, and those of us on the train began to mentally replace them for the opening program in Seattle!

Here in Hollywood, our houses have been excellent, and so has the press. It is quite pleasant dancing in this outdoor theatre, and very beautiful if sometimes distracting to look out from the stage and instead of seeing exit lights, to see a gorgeous moon.

Mr. Balanchine is working on his Ives ballet, and for the first time, Janet Reed and I are paired in a section of this new work. His Western ballet is finished, and now the rehearsal time is divided between the Ives, Nutcracker, and the dancers who are to replace Maria Tallchief in her various roles, since she will not be with us for the New York Fall season. This early season of ours in New York should prove a very interesting one because not only will we have two new works, but we will see four of our female dancers in roles heretofore associated only with Maria.

Today is a lovely day and not having to rehearse, I am being lazy and indolent and enjoying the wonderfully cooling breezes in this mountain top patio overlooking Hollywood. Keep cool; see you next month.

Francisco Moncion

Los Angeles: July 27th

I'm afraid I've let you down for that letter has still to be written. Several times I started to write you and several times I found what I was saying not to my interest and I presumed not to yours. However, Frank Moncion tells me he has written you a long, long letter dating back to Chicago. Since Frank has a cozy style, it should be a charming recollection of situations.

The Company is deep in *Nutcracker* rehearsals which opens here next Wednesday night. I think the public is as eager to see it here as New Yorkers were last winter for there is much enthusiasm as wall as publicity about it. I am learning the Arabian dance that Moncion is so good in. I find it very delicate and complicated choreography, consequently very difficult to learn, let alone perform. Incidentally, this is an extremely good town for ballet, for we have had good attendance with last week incredibly good. The Greek Theatre here seats approximately 5000 people, a staggering number considering a 6 week season.

The sun out here is a delicious aspect.

(*continued on page* 64)

afternoon of a fawn . . .

come september . . . many young dears will gather at your fountainhead of poise, grace and dance.

these dears (unantlered, thank heaven) will be accompanied by larger species with BUCKS . . .

and when you show a parent, a catalog from ASSOCIATED . . . we will show you a fawn . . . who melts away with the afternoon sun.

all dears recognize the beauty of patterns, the newness of ideas, the scintillation and chicness of fabric dance fashions from Associated. Better have our catalog and sketches handy for your school opening.

look at your costumes from your audience's point of view.

Order Today

☐ Send Series No. 200 — 12 new pattern illustrations ..... @ $1.00

☐ Send Set No. 1 of 24 black-and-white sketches.. @ $1.50

☐ Send Set No. 2 of 24 black-and-white sketches.. @ $1.50

☐ Send Set No. 3 of 24 full-color sketches ..... @ $3.00

☐ Send Set No. 4 of 24 full-color sketches ..... @ $3.00

for over a quarter of a century a dance teacher's best friend

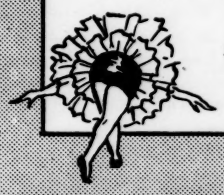
ASSOCIATED FABRICS CORPORATION

10 East 39th Street, New York 16, N. Y.

from registration through recital it's

LOSHIN'S

302-304 W. 5TH ST., CINCINNATI 2, OHIO



LEOTARDS

DANCE SHOES — FABRICS — ACCESSORIES

WRITE FOR FREE CATALOGUE — DEPT. D

There's a difference

in Dance Shoes, too!

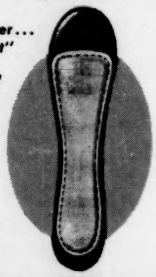
Just as in the various instruments of an orchestra's woodwind section...there is a difference in dance footwear, too...

Into each pair of Ben & Sally dance shoes go the finest materials, superb craftsmanship and a devotion to serving each and every customer with the ultimate in speed and service.

"Remember... One Stands Out"

Style 750

PLEATED TOE STUDENT BALLET



Short sole with pleated toe... excellent for beginners.

Write Dept. BSM 1054 for complete catalog.

Serving the dancer for over 30 years

Ben & Sally makes the difference

1576 BROADWAY AT 47 ST. • NEW YORK
Agencies in Principal Cities

ROUTINES WITH SNAPSHOTS

A glance shows you the entire dance

Now available:

Tramp Dance: *Humorous, ballet, group, with music.*

Exhibition ballroom rumba: *Show stopper, lifts, team, or group boys and girls.*

Both routines for average students, any age, one or two years training. $10.00 each.

Kathleen Kavanagh Dancing School
119½ N. Perry St., Johnstown, N. Y.

Letters from a Tour

(*continued from page* 63)

The company has the most interesting shading from off-white to mahogony with the majority cocoa, despite a full rehearsal schedule. Best wishes for a cool and pleasant summer.

Todd Bolender

Los Angeles: July 28th

To tell you the truth, I haven't been doing much, as I left New York against my physician's wishes, and have had to be very quiet as I wasn't very well. Of course, the Greek Theatre is one of the most heavenly places to dance in. It really isn't work at all. The setting is beautiful and the audience wonderful.

We were royally entertained at a swimming cocktail and supper party in Pasadena. I have been out to the races in Hollywood Park, and have been very lucky and won. But I'm afraid that I'm telling you about my social life and nothing about the ballet. But really I haven't had any exciting experiences ballet-wise. Please forgive me. Best wishes.

Yvonne Mounsey

Los Angeles: August 6th

Now don't be furious with me but I just can't possibly write the letter I promised you. Hence this note by way of explanation. We have all been so busy rehearsing till the crack of dawn in preparation for our *Nutcracker* opening here. I, personally, am exhausted. So please forgive me. My apologies. As always,

Maria Tallchief

P.S. "Nutcracker" is a smash hit! Thank goodness!

Los Angeles: August 14th

The last week of our season is almost finished. It's unbelievable how quickly the time has passed. We have had the thrill of seeing a big sign at the entrance "Sorry, No Seats Available for Tonight's Performance!" very often during our engagement here.

There is so much to prepare for our New York season, that we are rehearsing constantly. Mr. Balanchine has finished our two new works. I am doing my utmost to get ready for *Firebird*, *Sylvia* and *The Duel* all of which come during the first week in New York. But we have enjoyed our summer; it is wonderful here. Most of the Company have rented cars, and in between rehearsals and performances, we have definitely been getting around. My husband and I will be driving back to New York, which should be fun as it is something I have long wanted to do. I'm only sorry we will not be able to make it a leisurely trip but August 31st won't wait. Until then. Yours sincerely,

Patricia Wilde

THE END

Teachers!

Tap Routines

by Jack Manning

★

(partial list)

Most Popular Numbers

Novelties • Intermediate
Advanced • Beginners

1 **Spoon Time.** (Playing spoons in Chef costume.)

2 **Tapology.** (Schoolroom scene with dialogue in rhyme for teacher and six pupils. Dance.)

10 **Number Please.** (Telephone tap story. Boy and girl.)

11 **Climbin' High.** (Novelty tap dance Ladders-group. Special music 50c extra.)

20 **Tap Dance Sitting Down.** (Line-up of girls. Big tap ensemble number.)

24 **Technique vs. Swing.** (Court Room Scene—good opening—cast of eleven.)

29 **Soft Shoe Cane.** (Solo or group. Lots of style, top hat and tails.)

45 **Adv. Syncopated Waltz Clog.** (It's different.)

49 **Rhythm Preferred.** (Professional Routine.)

78 **Simple Waltz Clog.** (Not old standard type.)

86 **Fundamentals of Tap Dancing.** (And a system of teaching them.)

92 **Doing The Jay Walk** (Musical Comedy Tap.)

113 **Advanced Syncopated Soft Shoe**

124 **Flashy Beginner's Soft Shoe** (Solo or group.)

126 **Baby Tap Dance Course** (Six progressive fundamental routines.)

★

Single routines $1.00
5 routines $4.00
10 routines $7.00

(Please order by number. Full Catalog on Request.)

Box 10, DANCE Magazine
231 W. 58 St.
New York 19, N. Y.

Chatila... dance wear at it's best!

● Award-winning quality has brought Chatila dance wear world-wide acclaim. We're proud to announce that Chatila dance apparel is worn by professional performers and dance students throughout Europe, Asia and Africa as well as our own continent. You can always depend on Chatila for all your dancing needs!

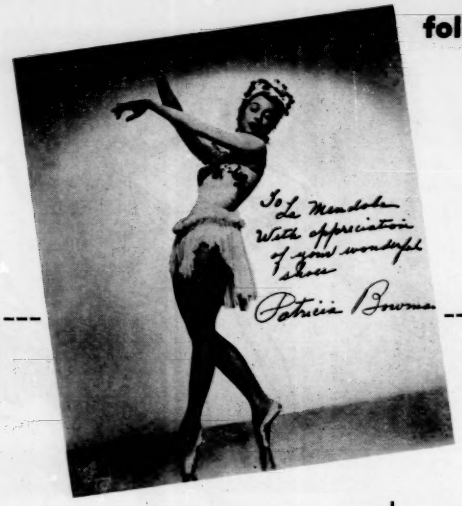
ask for FREE catalogue

DIVINE DESIGN

a. chatila & co.

Manufacturers of Better Dance Wear

5719 18th Avenue, Brooklyn 4, N. Y.



follow the lead
of the stars

la mendola

distinctive dance footwear
made by a master
for teachers, students
and professionals

- pleated-toe ballets
- toe shoes
- sandals
- tap shoes
- leotards

la mendola

specialists in theatrical accessories
130 West 46th Street, New York
JUdson 6-0113

Mail orders Promptly Filled

Write TODAY for our FREE catalog

Perry-Mansfield ★ Motion Pictures on the Dance

Colored, Silent and Sound, 16 mm
For Rental or Purchase Rates Address:
Portia D. Mansfield, 135 Corona Ave., Pelham 15, N. Y.
PE 8-0025

ATTENTION - TEACHERS

NOW! For the First Time

A COMPLETE CURRICULUM ON RECORDS

Each exercise recording includes a routine. Initial order includes the record, plus written exercises and routines all for only $3.50. Reorders are only 89c each. Brochure for complete curriculum on request.

TINY TOTS—Age Group 3 to 5
#1 Side A: Ballet & Tap
5 music breaks plus written lyrics for Plie, Releve, Bourree, Tap & Step.
Side B: Routines
3 music breaks slow and fast for "Kitten Kapers," "Singing Taps."
A 1st lesson record incorporating ballet & tap. Excellent for "home practice study."
#3 Side A: Tap
3 music breaks plus written lyrics for Brush & Pull, Shuffle, Shuffle step.
Side B: Routine
2 music breaks, slow and fast for "Barnyard Tap."
PETITE BALLET—Age Group 5 to 7
#7 Side A: Ballet
6 music breaks for Plie, Battement tendu, Releve Passe.
Side B: Routine
2 music breaks slow & fast for "Maybaskets Ballet."
#9 Side A: Ballet
4 music breaks for Port de brat, Rond de jambe, Pas de cheval and Pas de bourree.
Side B: Routine
3 music breaks, slow, moderate & fast for "Can Can."
TOTS TAP—Age Group 5 to 7
#11 Side A: Tap
4 music breaks for tap, Step (march) Tap tap tap step Dig dig dig step.
Side B: Routine
2 music breaks, slow and fast for "Dutch Dance."
#14 Side A: Tap
3 music breaks for Shuffle Ball-Change, Shuffle hop, and Shuffle hop step.
Side B: Routine
2 music breaks slow and fast for "Choo Choo Tap."
BALLET—Age Group 7 up
#17 Side A: Ballet
4 music breaks for Adagio, Balance, Chaine turns, Pique turns.
Side B: Routine
2 music breaks slow and fast for "Waltz Ballet."
#19 Side A: Ballet
3 music breaks for Glissade Jete, Assemble, Pas de Bourree.
Side B: Routine
1 music break in tempo for "Chopin Valse-Ballet."
TAP—Age Group 7 up
#21 Side A: Tap
4 music breaks, slow & fast for Shuffle, Shuffle, Tap & Step, Tap & Step.
Side B: Routine
2 music breaks, slow and fast for "Jumpin' Jack Tap."
#27 Side A: Tap
5 music breaks, slow moderate and fast for Leap Shuffle, Leap Shuffle Ball-Change, and Slap Shuffle Ball-Change.
Side B: Routine
2 music breaks, slow and fast for Boogie Woogie Tap."

VIDEO TALENT RECORDS
427 FLATBUSH AVE. EXTENSION
BROOKLYN 1, NEW YORK
Telephone ULster 8-1660

West's most complete theatrical supply house
SINCE 1928
LEW SERBIN'S DANCE ART CO.
theatrical outfitters
dance footwear
hawaiian supplies
dance records
DANCE TOGS
OPERA HOSE
COSTUME FABRICS/TRIMS
MAKE-UP
FLUORESCENT PAINTS & EQUIPMENT
WRITE FOR CATALOGUE - MAIL ORDERS PROMPTLY FILLED
171 O'FARRELL ST., SAN FRANCISCO 2, CALIF.

Reviews

(*continued from page 9*)

they're promised within next season's budget), we'll apply our own little story of a lone cowboy (Nicholas Magallanes) driving a team of horses (four members of the corps) across a plain. He stops to rest, and an imaginary sweetheart (Janet Reed) emerges to dance with him. In her classic detachment there is an element of provocation. The bewitched cowboy guides her gauchely through arabesques and finger turns; kneels to accompany her on an imaginary guitar; and when she glides away, he ambles quietly off leading his four little fillies. Janet Reed with her infallible sense of the serious salted with the ridiculous, was priceless as the ballerina.

The third movement (Scherzo) was perhaps furthest from its Western roots. It was a bravura dance performed at the premiere by Patricia Wilde and Andre Eglevsky and later taken over with more suitable modesty by Todd Bolender and Caroline George.

With "Oh, Dem Golden Slippers" churning out in rondo form, Tanaquil LeClercq and Jacques d'Amboise led the corps in the last movement. It returned to the coltish quality of adolescence—of youthful good spirits formalized. It was a joy to watch Miss LeClercq portraying a simple young girl, instead of the usual sharp creatures that fall her way. Jacques d'Amboise was used as a bouncy counterpoint to Miss LeClercq—weaving an aerial tracery about her.

It is difficult to say how *Western Symphony* will wear as its musical jokes become familiar and the sheer impact of its whirling energy no longer impresses. But in the meantime it is an appealing and solidly constructed entertainment-piece.

The chief source of interest in the company's repertory works thus far has been the choice of dancers to take over roles vacated by Maria Tallchief. It has not been easy, for only in Miss Tallchief's absence does one realize how much the ballerina she is in her modest, quietly sure way.

Everyone by this time is fully aware of the physical drive—the sheer dynamism—of Patricia Wilde. But Miss Wilde has been so busy developing technical command that she has not had the time to learn how to sink herself deeply into a dramatic context or to find a way of projecting her own personality (instead of a borrowed, "theatrical" one). And so, in

Firebird the strong attack in the dancing has not yet been tempered by the sweet melancholy of the role. And in *Sylvia Pas de Deux* she is at present giving an imitation of a ballerina, instead of really feeling within her spirit (as well as her muscles) how very special an embodiment of femininity a ballerina is and how smoothly linked she is with endless years of tradition.

Diana Adams in *Scotch Symphony* (We have not yet seen her in *Sylvia Pas de Deux*) has a softness and pliancy that one would think highly suitable to the characterizing of a Romantic ballerina. And yet there was a dimension missing because Miss Adams lacked a viewpoint about the role. Instead of *portraying* a Romantic ballerina, she was relying on certain physical characteristics she has akin to one.

Tanaquil LeClercq has done a notable job of replacing Nora Kaye in *The Cage*. But the role is, in a sense, too easy for her. Its angularity and non-human strangeness fall within the range of Miss LeClercq's own natural angularity. One would like to see her now find more subtlety—more tentativeness in the opening passages—more sense of the physical space around her in the first solo.

With all the shifts in personnel, one is seeing more of Janet Reed. And that is a distinct pleasure. It somehow doesn't matter that Janet Reed is careless about pointing her feet and that she is not always well centered. It doesn't matter because she is a true performer with all the warmth and wit and humanity the word implies. Whether she portrays a Romantic Ballerina, or a besotted debutante or a French gamine, she is firstly a person and secondly a dancer. And that makes for stimulating contrast in a company whose general style is related more directly to technique than to dramatic projection.

For the male roster there is not too much to be said at this point. Their roles have not been too much shuffled. The principal changes have been in the problems of partnering . . . and a discussion of these will have to wait until the season has drawn to a close. A report on the season's second premiere, *Ivesiana*, will wait for that time, too.

THE END

Triumph
DANSKINS® Pat. Pend.

worn by
The New York City Ballet Co.
and
The Sadler's Wells Ballet Co.
on its
American tour

JUST RELEASED
for women—
a new sheer non-run construction

also manufacturers of elastic lace opera stockings and tights

DANSKINS are superb full fashioned tights with feet—made of 100% *Helanca* nylon specially processed for maximum elasticity. Because of their remarkable stretch they conform to all foot sizes and leg types—*never, never wrinkle.* Luxuriously soft, wash and dry in a jiffy, always retain their sleek fit. Colors: Ballet Pink, White, Black, Sun Tan.

WOMEN'S—in regular weight or new non-run sheer—average, long and extra long $7.50
CHILDREN'S—in two lengths, TOTS age 7-10, TEENS age 11-13 . . . . . $5.00
MEN'S—extra heavy weight in average, long and extra long. Black, White and Sun Tan only $10.00

At dance and theatrical supply houses, costumers, department stores or for name of nearest dealer write to
TRIUMPH HOSIERY MILLS, Inc., 200 Madison Avenue, New York 16, N. Y.

—Send me DANCE Magazine

For: ☐ 1 YEAR — $5.00
☐ 2 YEARS — $9.00 *(you save $1.00)*
☐ 3 YEARS — $12.00 *(you save $3.00)*
(Add $1.00 for South America and foreign)

☐ PAYMENT ENCLOSED ☐ BILL ME
☐ *Teacher* ☐ *Professional*
☐ *Student* ☐ *Patron of the arts*

Name_____
Address_____
City_____ Zone_____ State_____
DANCE Magazine 231 W. 58 St. New York 19

DANCE SCHOOLS

CALIFORNIA

Ballet School, Zicova
Children, Adult and Teachers
631 B St., San Mateo Diamond 3-8485

Frances Bowling Studio of the Dance
Training for Teaching
Ballet - Spanish - Tap
3434 E. Broadway, Long Beach 3

Michael Brigante Dance Studio
Ballet - Toe - Spanish - Tap
4167 W. 3rd St., Los Angeles

Bebe Carpenter Studio of Theatrical Arts
Tap - Ballet - Toe - Acrobatic - baton
1140 W. Slauson Avenue, Los Angeles 44

Kathryn Etienne Ballet School
Teacher of: Mitzi Gaynor, Virginia Mayo, Gale Storm, etc.
6636 Hollywood Blvd., Hollywood 28
HO 4-1794

Al Gilbert School of Dancing
Teachers' Training for Children's Work
4108 B West Burbank Blvd., Burbank
TH 2-8686

Marjorie Hall School of Dancing
Santa Maria, Calif. Ballet—Character—Tap
Summer Dance Studio Tours in Europe

Lemone Studio of Interpretive Ballet
Studio: Pasadena—1702 Lincoln Ave.
Arcadia—324 S. First St., Call SY 4-7265

Eva Lorraine (Mordkin) Classical Ballet
Director California Children's Ballet
Studio: 18½ W. Colorado, Pasadena
DU 4-9172, SY 3-4498

Mason-Kahn Dance Studios
Graded Method in Tap, Acro. Cecchetti Ballet
Professional Production Training Dept.
1125 Market St., San Francisco 3 UN 1-2110

SF Conservatory of Ballet & Theatre Arts
Beginner thru Professional
PUBLIC SCHOLARSHIP COMPETITION
2160 Green St., San Francisco JO 7-3377

Julia Stuart, *Director Artist Studios*
All types of dancing, Allied Arts Prof. Routines
2721 Wilshire Blvd., S. Monica (new location)

COLORADO

Lillian Cushing School of Dancing
1429 Marion Street, Denver
Maxine Williamson — Associate

Vera Graham Plastic Ballet Studio
Plastic, Dramatic, Natural & Toe
1400 Josephine, Denver, Ea. 4789

FLORIDA

Thomas Armour — Ballet
8027 Biscayne Blvd. Miami 7-4843
2973 Coral Way Miami 48-7845

Byron Dance Studio
Myrtle H. Byron — Directress
1244 — 14th St., Sarasota Ringling 3-9852

Georges Milenoff School of Ballet
Ballet — Toe — Character — Adagio — Variations
Theatre 2,000 seats, rent for concerts
Ph. 48-5462, 251 Palermo, Coral Gables

Frank Rey School of Dance
709 East Cass St., Tampa, Fla.
Tarpon Springs and Tampa

ILLINOIS

Allegro School of Ballet
Outstanding Artist Faculty
25 E. Jackson, Chicago WA 2-6914

Armstrong-Reed Studio
Bernadine Hayes, Director
Ballet - Tap - Character - Hula
7002 N. Clark St., Chicago, 26 She. 3-0752

Belle Bender Ballet School
Training for Opera - Concert - Theatre
410 South Michigan Ave., Chicago

Gladys Hight School of Dancing
Trains for Teaching - Ballets - Theatre
162 No. State St., Chicago

Berenice Holmes School of Ballet
184 West Washington Street, Chicago

The International Ballet Club
Membership extended to Professionals
Office: 1054 W. Wilson Ave., Chicago 40

Ivory Tower practice studios de luxe available for Art, Dance, Drama, Music
18 W. Ontario St., Chicago 10 DE 7-8956

Edna L. McRae School of the Dance
410 South Michigan Ave., Chicago 5
Webster 9-3772

North Shore Academy of Dance & Theatre Arts G.I. APPROVED
1054 W. Wilson Ave., Chicago 40

Ruth Page
540 North Michigan Ave., Chicago

John Petri Ballet School
Ballet - Character - Interpretive
228 S. Wabash Ave., Chicago

Bentley Stone-Walter Camryn
School of Ballet
185 W. Madison St., Chicago 2

INDIANA

Jordan College of Music of Butler University
Baccalaureate Degrees Conferred
Complete Dance Dep't — Indianapolis 2

IOWA

Betty Mae Harris School of Dance
Member of: DMA, CNADM, DEA
Boone & Perry

KANSAS

Lewis-Wright School of Dance
Studios: Newton and Wichita, Kansas
Summer: Nat'l Music Camp, Interlochen, Mich.

Wichita School of Fine Arts
Aline W. Rhodes, Youth Culture Dept.
226 N. Broadway, Phone 4-1309

KENTUCKY

Courtney School of Dance
304-308 Norton Building Louisville 2
Ellis Obrecht, director Ja 7914

MASSACHUSETTS

The Beacon School of Classical Ballet
Cecchetti Method; Character & Mime
7-11 Beaver Place, Boston LA 3-7373

MICHIGAN

Leoma Kowalski Dance Studios
Graded Method in Tap, Acrob., Cecchetti, Ballet
131 W. Wisner Street, Alpena
D.M.A., N.A.D.A.A.

Nicholas Tsoukalas Dance Studios
Greek Classic—Cecchetti Ballet—Character —Spanish (Home Study Castanet Playing Course $3)
11332 Woodward, Detroit 2

MINNESOTA

Victor Stengel — School of Ballet Arts
Ballet Master and Director of Midwest Ballet Company
818 Hennepin Ave., Minneapolis MA 5600

MISSOURI

Mylrdred Lyons Studio of the Dance
Ballet - Tap - Acrobatic
RKO Missouri Theatre Bldg., Kansas City

Ruth Shafton School of Ballet
Ballet, Toe, Toe Adagio, Character
213 E. Gregory, Kansas City DE 5964

NEW YORK

The Minna Ballis Dance School
Creative — Modern — Ballet
846 New Lots Ave., Brooklyn NI 9-1743

Albert and Josephine Butler
Ballroom Dance — Postural Dynamics
36 West 59th St. PL 3-2412

Byrnes and Swanson, DEA, DMA, B.D.A.
Ballroom-Material for Teachers
201 West 72nd St., at B'way TR. 3-0852
AIR CONDITIONED

Dance Notation Bureau
Notators to N. Y. C. Ballet Company
Office: 430 6th Ave., N. Y. C.
OR 4-8050

Roye Dodge School of Dance, Inc.
Ballet—Tap—American Jazz—Acrobatic
123 West 49th St., N. Y. 19 CI 6-8798

Eve Gentry
330 East 43rd St. MU 9-8264
Now Booking 1954-55 Dance Engagements

Miss Hawaii Studio
403 Bridge Street
Brooklyn PL 7-6300

Modern Dance School, YM & YWHA
Doris Humphrey, Director TR 6-2221
Lexington Ave. & 92nd St., N. Y. 28

Jack Stanly School of Dance
Tap, Ballet, Acrobatics, Spanish, Modern Jazz, Ballroom. Day and Evening Classes.
1658 B'way (51st St.) N. Y. C. CO 5-9223

OHIO

Marie Bollinger Vogt Toledo Ballet Workshop
2211 Jefferson Avenue, Toledo AD 9333

Anneliese von Oettingen School of Ballet
Ballet - Character - Acrobatic - Tap
2425 Gilbert Ave., Cincinnati 6

Josephine and Hermene Schwarz
Ballet and Modern Dance
Memorial Hall, Dayton AD 1542

OKLAHOMA

Robert Bell School of Dance
Former Soloist "Original Ballet Russe"
600-A N. Hudson, Oklahoma City

PENNSYLVANIA

Dance — Drama Workshop
Official School of the International Repertory Ballet Co.
5549 Forbes St., Pittsburgh JA 1-7373

TENNESSEE

Helen Jones School of Dancing
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

Jane Shillinglaw School of Ballet
1507 21st Ave. S., Nashville

VIRGINIA

Emilie Bearden School of Ballet
Ballet - Toe - Adagio - Interpretive
349-A Warwick Road, Warwick

WASHINGTON

Ivan Novikoff School of Russian American Ballet — 606½ Union St., Seattle
Teachers Courses — G.I. Approved
School residence — Summer Courses

WEST VIRGINIA

Barbuscak Studio of Dance Arts
Instructon in all types of Dancing
624 Fairmont Ave., Fairmont

CANADA

Elizabeth Leese Studio
Classical Ballet and Modern Dance
326 Victoria Ave., Westmount, Montreal
WA. 8111

COSTUMES

Ready-Cut
— Ready to Sew —

Theatrical — Dancing
Children — Adults

"Stagewear"

Manufacturers
Durene & Elasticized Leotards
Practice Wear

OPERA HOSE — TIGHTS

Fabrics — Trimmings
Accessories

1954 *Catalog On Request*

To Teachers only

BETTY SILK Costume Co.

500 St. Clair N. W., Cleveland 13, Ohio

H. W. SHAW

Trophies • Pins • Ballet Dolls
Printed T Shirts • Emblems
Books of Ballet • Headscarfs
Complete Line of Prizes—Gifts—Giveaways

Distributor of
STATLER RECORDS

●

The Ideal Records For
PRACTICE and PERFORMANCE
CALIFONE SPEED CONTROL PLAYERS IN STOCK

Write for our 24 Page
FREE CATALOG ON GIFTS & PRIZES

H. W. SHAW
246 5th Ave. (Near 28th St.)
New York City 1, N. Y. MU 3-5794

MAKE EXTRA MONEY!!

Spare time work at home. Big mail-order firm needs men and women to send out postcards. Easy! No experience necessary. Just address and mail. Steady work every month. Act now — write at once.

BUSINESS INFORMATION CORPORATION
143 Belmont Street, Belmont, Mass.

Soviet Film

(*continued from page* 30)

The mime of everyone in the film was completely sincere, and several of the male stars had flashes of grandeur. But as movement a great many of the gestures were foolish, confused and poorly timed. Some of the chorus mime consisted of taking a very deep breath and coming up with a distorted face or a wildly flung arm. The general effect was what we call chewing the scenery. The part of acting that an actor feels seemed highly trained in these dancers; the part an audience sees, neglected.

In the last two ballets the choreography was based on national steps suitable to the story and often danced in heeled shoes. The folk steps appeared in simple forms, they were quoted and repeated. One did not see the elements of them return in more striking shapes, varied in accent and rhythm, building to a visual dramatic climax. Neither were the mime gestures clarified, ordered and timed for a theatrical emphasis. Constantly throughout the film the absence of invention, the want of composing power were unmistakable and depressing. The new music too was hackneyed; uninventive; it was danceable, but commonplace.

After seeing *Stars of the Russian Ballet* it is very interesting to reread Horst Koegler's excellent account (DANCE Magazine for August) of the recent Soviet Ballet appearances in East Berlin. The weaknesses he points out so clearly are all evident in the film too; but it fails to show most of what he found to praise. But if one looks at the film merely as a film, not as an example of classic ballet, it has a kind of innocent appeal in its make-believe that, especially in *The Fountain of Bakhchaisarai*, reminds one of the Orient of Rudolph Valentino and Theda Bara.

THE END

herb flatow

Edward Caton, right, is choreographer of a new version of "The Dybbuk", by Thomas Mayer, produced by David Ross. He is assisted by Lila Popper. The folklore drama with music is due to open Oct. 26 at off-Bway's 4th St. Theatre. Dancers featured include Bruria Aviezar, Aileen Passloff, Yvonne Patterson, Eva Rubinstein, Daphne Vane, Mavis Walters, David Raher and Noel Schwartz.

You step in and out of the L 19 *Art Teen* leotard without affecting its shape!

The only leotard with the patented elastic neckline and no zipper back. Designed for ballet, modern, character, tap and acrobatic, it has the Art Teen exclusive "white inside sanitary crotch". All sizes, 10 popular theatrical shades.

Retails about $3.75 children's sizes; about $3.95 adults. Order from your instructor. Ask to see the many other Art Teen styles.

Art Teen Sportswear Co.
226 So. 11th St., Phila. 7, Pa.

Manufacturers of Feathers of Every Description for

School and Costume Trade

We Will Dye to Match YOUR COLORS.

The
SOUTH AFRICAN FEATHER
Co.
915 Filbert St., Philadelphia 7, Pa.

• CLASSIFIED •

ACROBATIC AND TAP TEACHER AVAILABLE part time only. N. Y. C. or vicinity. Specialized instruction in stretching & limbering technique. Write: Dance Magazine, Box A-60 231 W. 58th St., N. Y. C.

EXPERIENCED BALLET TEACHER desires teaching position Saturdays, New York or Vicinity. Write: Dance Magazine, Box A-61, 231 W. 58 St., N. Y. C.

Send out postcards. Cash daily. BICORP, 143 Belmont, Belmont, Mass.

TODAY— *All The World's A Dancing*

But Do You Know?

The year of 1860 LEFT AND RIGHT (CONTOURED) SHOES MADE THEIR FIRST APPEARANCE IN MEN'S SHOES.

1890 WOMEN'S SHOES ADOPTED LEFT AND RIGHT CONSTRUCTION.

1950 **TREP-ART,** FOR THE FIRST TIME, FOLLOWED LEFT AND RIGHT (CONTOURED) CONSTRUCTION IN BALLET SLIPPERS, ON A PRE-POINTED LAST DESIGNED FOR DANCERS.

Greater Comfort—Better Fit—Sensational Ease In Dancing

ACCLAIMED BY THOUSANDS OF TEACHERS AND STUDENTS AS BEING THE FINEST

"POINTERS" — **STUDENT BALLET SLIPPERS**

"PIROUETTES" — **SUPREME BALLET SLIPPERS**

SEND FOR OUR COMPLETE CATALOG AND SPECIAL TEACHERS' PRICE LIST

EVERYTHING A DANCER NEEDS

Trep Art

HOUSE OF DANCE SUPPLIES
129 E. CENTER ST.
MILWAUKEE 12, WISCONSIN

THINK! ARE YOU REALIZING ALL THE $$$ THAT SHOULD BE YOURS IN THE OPERATION OF YOUR SCHOOL? YOU CAN MAKE MONEY USING AND SELLING DANCE RECORDS, BELL SOUND SYSTEM, DANCE FOOTWEAR, FABRICS AND OTHER ITEMS.

WE OFFER YOU A COMPLETE STOCK OF EVERY ITEM YOU USE IN YOUR SCHOOL; ALL OF FINEST QUALITY AND LOWEST PRICES. And all with Special Teacher's Offers and some with Very Special Teacher's Offers to help you make money.

HERE ARE SOME SAMPLE VALUES. One of the Finest Toe Shoes Manufactured. Graceful and Beautifully Designed CHOREO CLASSICS at $4.75 per pair. Extra Heavy Pink Satin with suede tips. Has strong arches and boxes. beautiful lines, unconditionally guaranteed.

Leotards with zipper in black, white or colors, expertly made to fit ..... from $3.75

CHOREO CLASSIC DANCE FOOTWEAR

	per pair
Nature Sandals — black, white, fawn.....	from $1.20
Crepe Soled Sandals — black, white, fawn	2.00
Ballets — unlined full sole	2.90
Ballets — unlined pleated toe.....	3.00
Ballets — lined pleated toe	3.25

Finest Quality Tap Shoes — black patent or white kid

Girls	from 4.75
Boys — black patent	from 7.00

Also Silver Theo Ties, Drum Major Boots, Dance Skins, Elastic Mesh Tights and Opera Lengths and Elastic Leotards.

Something New for you and your advanced pupils: A Cuban Heel Tap Shoe with strap that buckles, in Red, Silver Kid or Black Patent. Write for Prices and Complete Information.

COMPLETE STOCK OF E. B. SMITH AND SELVA TAPS

Bell Sound Systems tor class work or students. Very Special Teachers Price. Complete Stock of Russell Dance Records, Totten's Hollywood Dance Records, and Velmo Records.

Write for complete price list and also advise if you would like to receive absolutely free our 1955 swatch catalogue. (Will be published in January.)

BATONS & CASTANETS

PRICE
QUALITY
SERVICE
The BEST

Join Wolff-Fording's list of satisfied Teachers and save.

THE COMPLETE THEATRICAL DEPT. STORE

WOLFF-FORDING

46 Stuart Street, Boston 16, Mass. — HA 6-6240

ESTABLISHED 1893
Be sure to ask for your Special Teacher's Offer

Ballet on Discs

HOPE SHERIDAN

Rossini-Respighi: LA BOUTIQUE FANTASQUE (Ballet Music) . . . . .
Angel 10" record ANG. 30001

In his diary for the year 1917, S. L. Grigoriev, *regisseur* for the famous Diaghilev Ballet, wrote, "On the very day of our return Diaghilev summoned the entire company. . . . He also told us that during our absence Massine had planned some new ballets, which were to go into rehearsal at once. One of these ballets had been conceived as the result of a conversation I had had with Diaghilev about the Marinsky, before we set out on our South American tour. An item in their repertoire that I looked back on with delight was the ballet called *Puppenfee*, with choreography by the brothers Legat; and I had suggested to Diaghilev that we might revive it. Diaghilev had agreed and said he would consider it; and I now found that while we were away he had pondered the idea, and not only devised an entirely new scenario on the same theme, of dolls that come to life, but had even chosen the music. In various libraries in Paris and Rome he had discovered a number of little-known compositions by Rossini, and after choosing those he thought suitable had invited the Italian composer Respighi to orchestrate them. He had even fixed on a title: the ballet was to be called *La Boutique Fantasque;* and we began rehearsing it on the day after our arrival in Barcelona."

Later, of the same ballet, Grigoriev says, "It had originally been intended that the decor should be designed by Bakst. But Diaghilev later dropped this proposal and ordered it instead from Andre Derain—at which Bakst was naturally offended, so that this led to a quarrel between him and Diaghilev."

Grigoriev goes further to speak of the incongruity of Derain's decor. However, on June 5, 1919, at the Alhambra Theatre in London, *La Boutique Fantasque* was premiered and was proven a resounding success, and no wonder with dancers like Cecchetti, Sokolova, Woizikowsky, Massine, Idzikowsky, and Lopokova all in the cast.

On this recording, the Philharmonia Orchestra, under the baton of Alceo Galliera, does an admirable job. Tempi are gay and infectious (as is the delightful music), there are careful shadings and a really theatrical sense of phrasing. Sound is excellent and surfaces are quiet. *THE END*

DANCING IN ACTION THRU 3D GLASSES **$1.00** POST FREE

EXCITING MOTION IN COLOR PLUS
350 dance figures showing each step as it should be done. Dictionary of French-English terms. 3 complete dances with figures and music and other new ideas.

Original idea on the subject of Ballet and Textbook

48 PAGES 8½ x 11. GLASSES INCLUDED *Special to teachers 25 books $20.00 Post Free*
Pin a dollar bill and mail to: Sonia Stiller

P. O. Box 687, Grand Central Station, New York 17, N. Y.

NEW SWIVEL DANCE BARRE.

NOTHING LIKE IT ON THE MARKET.

Especially good for saving space or eliminating barre sitting

Chrome bracket extends approx. 14" from wall, attached to wall by means of two wooden blocks and to barre with a counter-sunk bolt. Brackets with or without barre.

DANCE AID RECORDS — 100% Vinyl, Non-breakable Ballet and Tap records, with or without Dance routines.

Write for descriptive folder on barre bracket and records catalogue

DANCE AIDS CO., 6404 York Blv'd., Los Angeles 42, Calif.

REM. VIS. L C Smith & Corona Typewriters Inc
Type Bar Brand Typewriter Ribbon
BLACK-RED RECORD LIGHTLY INKED

Bargain 3 for $1.00
12 for $3.00

All Ribbons are original factory made full length

FOR THE FOLLOWING MACHINES

Send $1.00 for 3 Ribbons or $3.00 for 12 Ribbons Order any assortment you want
C. F. Osmers Co.
420 W. 33rd St.
New York 1, N.Y.

Typewriters	*Adding Machines*
Royal Typewriter	Burroughs
Royal Portable	Monroe
Remington large and Portable	Sundstrand
L. C. Smith large and Portable—Corona	Monarch
Underwood	Wales
Noiseless	Dalton
Woodstock & Oliver	Victor
	R. C. Allan
	Addressograph

To C. F. Osmers Co.
420 West 33rd Street, New York 1, N. Y.
Please send to my address below the following Typewriter Ribbons:_____
_____
Name_____State_____
Street_____Town_____

SHOPPING GUIDE

	Page
Books:	
Ballet Book Shop	9
Dance Mart	9
Dancing in Action	71
Flexing for Ballet	73
Elementary Full Pointe	55
Intermediate Full Pointe	55
Gladys Hight	9
Graded System	54
Kamin Book Shop	9
Florence Price	7
Studio Management	62
25 Years of American Dance	47
Subscription Coupon	67
Classified Ads:	69
Dance Routines:	
Chalif	9
Dance Records	56
Roye Dodge	54
Al Gilbert	7
Janet	9
Kavanagh	59
Rose Lorenz	49
Manning	59
Arleigh Peterson	54
Rozanas	7
Jack Stanly	55
Tomaroff	44
Billy Truehart	7
Eva Varady	44
Vestoff	46
Dance Wear:	
Advance Theatrical	80
Appel Pad Co.	56
Art Teen	69
Baum's	6
Ben & Sally	59
Capezio	2
Chicago Theatrical	76
D. C. Theatrical	48
Herbet	50
Hinote	47
Kling's Theatrical	62
La Mendola	66
Loshin's	63
Reliance	75
Rock Island Mfg.	46
Selva	79
Serbin	66
Trep Art	70
Triumph	67
V-Man	62
Fabrics:	
Associated	63
Baum's	6
Betty Silk	69
Dazian's	5
Fine Bros.	45
Kalmo	46
Maharam	74
Shea	46
So. African Feather Co.	69
Wolff-Fording	70
Gifts and Prizes:	
Dancing in Action	71
Incentives	56
H. W. Shaw	69
Miscellaneous:	
Back Issues	73
Business Information	69
1955 Calendars	79
Christmas Brochures	72
Christmas Cards	8
Firestone	51
Osmers	71
Owen (photographer)	73
Packaged Patterns	74
Perry-Mansfield (films)	66
Souvenir Programs	73
Tao Strong (concert)	7
Records and Players:	
Califone	44
Dance Aids	71
Dance Records	56
Kimbo	46
Marlos	51
Music Suppliers	75
Russell	74
Statler Records (Shaw)	69
Stepping Tones	64
Video Talent	66
School Listings:	68
Teacher's Dance Organizations:	
Chicago National Association of Dance Masters	51
Dance Educators of America	9
Dance Masters of America	75
National Association of Dance and Affiliated Artists	55

MAIL THIS AD FOR YOUR FREE CHRISTMAS GIFT BROCHURE

Unusual dance treasures for yourself . . . . for friends

*Name*_____

*Address*_____

*City*_____ _____*Zone*_____*State*_____

DANCE *Magazine* 231 West 58th Street, New York 19

10/54

"?" Consultation Corner

CONDUCTED BY TONI HOLMSTOCK

The use of recorded music in the dance studio and for recitals has become an accepted procedure, and for many very good reasons. On the one hand records are always available; the instructor's choice of music is almost limitless; students can have the use of the same music for home practice as that used in class and usually the renditions are better, and more standardized in tempo than live piano accompaniment. On the other hand recordings for dance class use have improved immeasurably; a vast variety of subject matter, tempos and musicianship is at the disposal of the teacher and the prices are good.

The use of records in place of a pianist has increased rapidly and more and more recording companies have come into the field within the last few years. For recitals, there is the added advantage of being able to have orchestral effects when desired.

There are teachers who are foresighted enough to keep the accident level at a minimum by providing not only two sets of records (in case of breakage) but two recording machines for the recital.

There is no question that once the teacher has adjusted to the use of a record player in class, he or she will find it most satisfactory. A very practical suggestion has come from Adelaide Delpriore, who has a dance studio in Eggertsville, N. Y. Like all teachers using a record player, she found herself running back and forth changing records, or interrupting a piece to speak or demonstrate. This became a sort of marathon. So Miss Delpriore hit upon the novel idea of placing her machine on a two decker, wheeled tea wagon, using a long cord that would reach wherever she wanted to be in the studio. In this way her machine is always ready at hand. The lower shelf is used for storing those records which are used in the class. Another suggestion she makes: place a towel over the speaker if the music is too loud.

The record companies are constantly adding

more and better routines and special exercise accompaniment to their recordings and everyone has much to gain. Unfortunately, there have been some flagrant misuses of both material and records by the teachers and the recording companies. We list them for the benefit of all teachers who want to use records:

1) Music and words of any published music are, in almost every instance, copyrighted. The copyright laws protect the originators from the unauthorized use of their material without compensation. On every piece of sheet music there is a line which indicates that there is a copyright, usually by the publisher. In the case of records, most standard music is protected by BMI or ASCAP, usually marked on the label. This means that a) neither the lyrics nor the music may be changed without permission of the copyright holder, and b) when the records are used for recital in a public place where admission is charged, and a profit is realized, the playing of the records must be cleared through the copyright owners. Sometimes the hall or theatre has established clearance for performance. This should be checked.

2) People who are interested in writing new lyrics for standard music should submit the lyrics to the publisher and get permission to use the new lyrics with the music which has a copyright. The lyrics can have their own copyright.

3) Another flagrant violation has been on the part of the teachers. In most cases this has been through ignorance of the law. Some teachers have equipped themselves with cutting machines, have reproduced records and are selling these home-made versions to students. This is absolutely a violation of copyright laws.

4) In the case of routines choreographed to standard works, it is permissible to suggest the use of a specific piece of music or record, but anyone selling a reproduced copy of the music with the routine is liable to prosecution.

The established organizations for the protection of composers and musicians are becoming aware of the dance business and are preparing to rectify some of the misuses of music and lyrics. In most instances there is little, if any difficulty in obtaining permission for the adaptation, re-arranging and performance rights of standard music. When there is a fee or royalty for the use of published or recorded material it is never as costly as a law-suit — so why take chances. *THE END*

BALLET SOUVENIR PROGRAMS

The same luxury books sold in theatre lobbies during performances . . . Many are rare collectors' items.

Only $1.00 each — 6 for $4.00

BALLET THEATRE: 1944-45, 1946-47, 1947-48, 1949-50, 1952-53
BALLET RUSSE DE MONTE CARLO: 1942, 1942-43, 1943-44, 1945-46
ORIGINAL BALLET RUSSE: 1940-41, 1946-47
MORDKIN BALLET: 1938-39
SADLER'S WELLS: Limited quantity 1950-51 — $1.50

Send check or money order to:

DANCE *Magazine* 231 West 58 Street New York 19

WALTER E. OWEN
Photographer
CO 5-0550
58 West 57th Street
New York 19, N. Y.

COLORFUL BACK ISSUES
"DANCE HISTORY IN THE MAKING"
Send orders to
DANCE Magazine
231 West 58 Street, New York 19, N.Y.

AMERICAN DANCER, *June '27 thru January '42* — **$1.00** *ea.* **DANCE** *Magazine, from June '37* — **$1.00** *ea. (except three most recent issues* — **50c** *ea.)*

PIN A DOLLAR TO THE COUPON

And we'll send you a Special Soft Covered Edition of

FLEXING FOR BALLET

100 body conditioning exercises outlined for you by a successful teacher-performer, illustrated by famous dancers.
Only $1.00

Here's my dollar. Send me a copy of Eileen O'Connor's Flexing For Ballet
(Soft Covered Edition)

*Name*_____

*Address*_____

*City*_____ *Zone*_____ *State*_____

DANCE *magazine* 231 West 58 Street New York 19

YOUR DANCE RECITAL . . . . A HIT . .

. . . and NEVER a MISS

with a world of new ideas created by Maharam in exquisitely designed Fabrics — Trimmings — Accessories for the new 1955 dance recital season.

Our new 21st Edition Fabric Review will show this complete array of beauty in full fascinating color and detail.

- **Write for 21st Edition "Fabric Revue."**
- **Avail yourself of our sketching service (send for information).**
- **Complete selection of basic foundation patterns.**

"The House of Service"

MAHARAM FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 115 So. Wabash (Wurlitzer Bldg.)
LOS ANGELES: 1113 So. Los Angeles Street

GIVE YOUR "BEGINNER" STUDENTS A BREAK---

Beginning Dance Students are usually filled with enthusiasm for their new dance studies

KEEP THEIR INTEREST AND ENTHUSIASM GROWING!
GOOD PRACTICE RECORDS ARE AS IMPORTANT TO DANCE STUDENTS AS BOOKS ARE TO STUDENTS OF THE THREE R'S
— every dance student deserves the right to music fashioned for the dancer.

YOU CAN SEARCH THE WORLD OVER BUT YOU CAN'T FIND AN EQUAL FOR RUSSELL RECORDS

- By far the largest variety of musical selections and tempos!
- The Russell Service and quality have no equal — anywhere!

Complete 36 page catalog of records — Routines — Sheet music sent upon request

TEACHERS ONLY

Join our "Routine a Month" Club — it costs you nothing — a new FREE service of RUSSELL RECORDS
write DIRECT to Ventura, Calif.

Russell Records

POST OFFICE BOX 328 VENTURA, CALIFORNIA

RUSSELL RECORDS
THE WORLD'S FINEST

Hollywood Commentary

BY TED HOOK

MOTION PICTURES IN PRODUCTION . . .

Republic: Jack Baker creating dances for Vera Ralston in "Timberjack".

20th Century Fox: Anna Cheselka, formerly of Ballet Russe, signed to play a ballerina in "The Racers" with Kirk Douglas.

Universal - International: Choreographer **Kenny Williams** has been contracted for "Third Girl from the Right," backstage musical. Kenny is hoping to borrow **Helen Silver** ("That's Life") for a feature dance spot . . . **Ludmilla Tcherina** and the studio have parted company.

Warner Bros.: Peggy Carroll on location in Arizona, staging an early American religious festival and parade for "Strange Lady in Town" starring Greer Garson.

Independent: Randy Rayburn, child dancer, **Sally Whalen, Donna Pouget, Bob Cole,** and **Fred Hansen** have been added to **Agnes de Mille's** company of 32 dancers, currently working on "The Farmer and the Cowhand Must Be Friends" number from "Oklahoma."

Columbia: Betty Garrett will play sister to Janet Leigh in "My Sister Eileen." **Tommy Rall** has also been added to the cast, with choreographer **Bob Fosse** in a featured role.

M.G.M.: Liliane Montevecchi (of Roland Petit's ballet and "The Glass Slipper") won the role of the gypsy dancer in "Moonfleet" but turned down the contract . . . **Hermes Pan** has signed **Dorothy Abbott, Virginia Maples, Edna Ryan, Blanche Taylor, Ann Templeton,** and **Joan Whitney** for a specialty number featuring **Ann Miller** . . . **Cyd Charisse** is set to co-star in a musical titled "Week-end in Las Vegas," no choreographer assigned yet . . . **Michael Kidd** says he's taken an acting role in "Strictly Fair Weather" strictly for kicks.

Paramount: Jeanmaire will co-star with Bing Crosby 'in "Anything Goes" . . . **Josephine Earle** busy staging a minuet, gavotte, and Virginia reel for "Two Captains West" . . . Everyone's wondering who's going to choreograph **Danny Kaye's** forthcoming "The Court Jester"—none mentioned so far. Irving Berlin's next will be "Miss Liberty," for which he'll do 6 new tunes—studio unannounced . . . **Gil Lamb** and team of **Julia** and **Darvas** signed to headline California State Fair in Sacramento . . . **Carol Haney** won't be back at Metro until Aug. '55 when her "Pajama Game" contract expires . . . Publishing house of Grossett & Dunlap about to release "How to Dance" by **Marge & Gower Champion** . . . **Billy Daniel** danced and **Nico Charisse** staged "Glamorama," the first World Fair of Beauty and Fashion at the Pan-Pacific Auditorium . . . **Janice Rule** in town testing for upcoming musicals . . . Metro producer Arthur Freed developing "Latin Quarter", a romantic musical, as a starring vehicle for **Leslie Caron** . . . Warner Bros. all set to announce the filming of "The Nijinsky Story."

TELEVISION . . .

Danny Hoctor will stage routines for a new series featuring **Keefe Brasselle** . . . **John Wray** becomes director as well as choreographer for "The Darryl Zanuck Story" on the opening Ed Sullivan show . . . **Robert Sydney** contracted to choreograph 39 Chrysler "spectaculars."

NITE CLUBS . . .

Local: **Peggy Ryan** and **Ray McDonald** fly to Australia for a series of one-nighters on the famed Tivoli circuit. They receive $3,500 a week plus expenses . . . **Georgie Tapps** and His Dancers at the Cocoanut Grove in the Ambassador Hotel have every critic in town "wild" over their "Blues in the Night" number . . . The **Joe Healy Dancers** to headline the "Charleston Craze" show at the Hollywood Palladium . . . **Nick Castle's** choreography for The Skylarks has dancers and singers chasing down to Charlie Foy's Supper Club in the San Fernando Valley to catch a glimpse of what choreography can do for a vocal group . . . Former dancer **Jay Du Pont** got a big break with a six-year contract as assistant to choreographer **Donn Arden** in such spots as the Moulin Rouge, the Desert Inn (Las Vegas), and the Club Lido (Paris) . . . Team of **Midge** and **Bill Haggett,** on the bill with Ted Lewis, help pack the Statler's Terrace Room nightly.

Las Vegas: Three of the current shows getting unprecedented raves are production numbers, specifically: **Billy Daniels** choreography at the Hotel Last Frontier, **Donn Arden's** numbers at the Desert Inn, and **Dorothy Dorben's** versatile dances at the Show Boat, the new Mississippi river boat replica which has just opened . . . **Kalantan** has been held over again, making a 3-month engagement at the Silver Slipper . . . **Jose Greco** and a company of 10 are currently entertaining at The Sands.

TED BITS . . .

Mime **Paul Sanchez** returns from Europe to make his American debut after appearing in night clubs and TV abroad . . . The **Lester Horton** Co. has resumed "Choreo '54" at Dance Theatre on Fri. and Sat. eves. with **Alvin Ailey** acting as choreographer and director.

Eugene Loring announces the winners of the national contest for scholarship students at his American School of Dance. They are: **Jane** and **Ruth Earle, Howard Moss,** and **Paul Gleason.** The summer faculty at the American School included **Merce Cunningham, Gloria Newman, Donald Saddler, Sally Whalen,** and **Aaron Girard.**

The Organization of which your dance teacher is a member . .

Dance Masters of America

This National Organization is rigidly selective in its membership with a high standard of requirements that must be fulfilled by every member. He must prove himself a qualified teacher, from a professional and personal character basis.

Teachers who are interested may write for information regarding membership:

FLORENCE COWANOVA President — **LEROY THAYER** Sec'y-Treasurer

601 N. Division Street, Salisbury, Md.

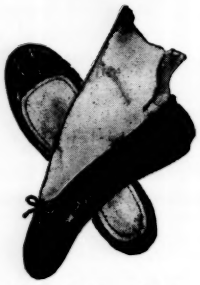
SINCE 1901
FOR TOPNOTCH PERFORMANCE
MACK'S TAPS
OVER 100 SHAPES AND SIZES
RELIANCE DISTRIBUTING CO.
2330 W. Fullerton Ave. Chicago 47, Ill.

RECORDS ROUTINES SHEET MUSIC
NOW you can order from ONE source!
Distributors of
DANCE AIDS, DOT, RAINBOW
RUSSELL, STATLER, SELVA-RINGLE
STEPPING TONES, TOTTEN, VELMO
TAP DANCE & BALLET RECORDS
FOR ALL PURPOSES
MUSIC SUPPLIERS
263 Huntington Ave., Boston 15, Mass.
WORLD'S LARGEST DISTRIBUTOR OF DANCING RECORDS
WRITE FOR FREE CATALOGUE TODAY!

La Ray *Finest Quality*
DANCING SHOES
DANCE ACCESSORIES
107 West 46th St., New York 19
Write for Free Catalog "DM"

TOE SHOES

Hoffert exclusive SUPER and ITALIAN HAND MADE toe dancing slipper provides ease and comfort to the wearer. Ribbons free.



The RUSSIAN soft-toe has full canvas lining to absorb perspiration. Is fashioned with short elk sole for glove-like fit and perfect toe point.

TAP SHOES

A flexible light weight slipper, constructed with strong high arch, short vamp, round toe and wood heel.

Visit Your Nearest Chicago Theatrical Shoe Co. Branch Store for "Top Quality" Dance Footwear — See New Dance Costumes

Beautiful LEOTARD made of elasticized cotton with boat neck and cap sleeves — insures perfect fit after repeated washings.

This turtle neck LEOTARD has cap sleeves and long zipper in back — elastic in legs.

Here is a sleeveless elasticized LEOTARD with shoulder straps and "V" neck.

Elasticized LEOTARD with slender shoulder straps and nylon tu-tu skirt • washable • quick drying • no ironing. Children and adult sizes. Many colors.

Latest releases of VELMO, STEPPING TONES and RUSSELL records.

PROMPT ATTENTION GIVEN TO MAIL ORDERS

Write for FREE Catalog

Hoffert CHICAGO THEATRICAL SHOE CO.

Main Office and Factory: 6 East Lake Street, Chicago 1, Illinois

AGENCIES IN PRINCIPAL CITIES

1650 Broadway New York 19, N. Y.	33 John R Street Detroit 26, Mich.	6736 Hollywood Blvd. Hollywood 28, Calif.

(*continued from page* 4)

CHICAGO NEWS . . .

R. G. Huntinghouse, pioneer dance teacher in the midwest, died at the age of 93 on Aug. 22 in Saugatuck, Mich. Mr. Huntinghouse, together with William Ashton, founded the Chicago Association of Dancing Masters in 1912, and was its first president. The Huntinghouse Dance Academy was a Chicago landmark for many decades until the recent retirement of Mr. Huntinghouse.

Fox Valley Playhouse's "Brigadoon" with **James Jamieson** as director was one of the biggest successes of the Chicagoland summer theatre season. The dances were exceptionally good with **John Kriza** as Harry Beaton, **Ruth Ann Koesun** as Jeannie and **Anya Lee** especially fine in the funeral dance. Because of this success, Jamieson was also asked to do "Bittersweet" in which Jeanette MacDonald starred. Ruth Ann Koesun and Eric Braun were the featured dancers and stopped the show in an interpolated dance in the cafe scene. **John Sharpe** did his first choreographic job, and a good one, in "Bittersweet". Resident dancers at Fox Valley Playhouse were **Anya Lee, Joan Bowman, Diane Davis, Barbara Stein, John Sharpe, Bud Tygett, Tony Ziernicki, Alfred Mueller, Barbara Perry, Nancy Baggio, Helen McLaughlin** and **Josephine Jeffers.**

Helen Gallagher was brought back to Music Theatre for the lead in "Finian's Rainbow" directed by David Tihmar. **Carol Lawrence** danced the role of Susan. Miss Gallagher goes into the Palmer House's Empire Room for a stint beginning the middle of Sept.

Ballet Guild's sponsored evening of the film "Stars of the Russian Ballet" was a sell-out, with the aisles full of standees for **Ruth Page's** fascinating talk on her viewing of Ulanova and the Soviet Ballet in East Berlin last May. An interesting facet of the performance was the reaction of the knowing dance audience to the film. They applauded at the end of variations and the big pas de deux in "Swan Lake"—they even broke into applause during M. Gottlieb's fouettés in "Flames of Paris".

On the subject of dancers' reactions to certain situations, there is the case of Ballet Theatre's **Barbara Atkins** who was married on Sept. 4 to attorney Neal Breskin. It was an elaborate wedding with all the fixings, and while everyone was bursting with excitement the bride calmly went through a complete barre before donning her wedding-gown.

Ballet Guild's performing company will dance in La Grange the afternoon of Oct. 3. The program will include "Caprices" **(Etta Buro** — Mendelssohn), "Nocturne" **(Charles Bockman** — Debussy), "Comedians" **(Loyd Tygett** — Kabelevsky) and a new waltz pas de deux by Ruth Page to be danced by **Barbara Steele** and **Kenneth Johnson** . . . Strawinsky will conduct his ballet "Petrouchka" when **London Festival Ballet** opens here on Oct. 25.

The annual music camp at Interlochen concluded its dance courses with a large-scale spectacle. The Junior division under **Frances Wright** and **Maxine Munt** danced "Sleeping Beauty" and an introductory exercise. The seniors did "Les Sylphides" and "Rosenkavalier" Waltzes choreographed by **Shiela Reilly** and "Litany" and "Seeds of Greatness" choreographed by **Alfred Brooks.** Among the outstanding performers was **Susan Servos** of Moline, Ill., who danced Princess Aurora. *Ann Barzel*

SAN FRANCISCO REPORTING . . .

Summer's been a fairly quiet dance season in the Bay Area. Most noted event was the exciting departure of **Gwenn Lewis** who on one day graduated from high school and the next took the plane to join the **Alicia Alonso Ballet Company** and its South American tour which is now well underway. Gwenn is just 17; has had two years training with the **Ballet Celeste** and previous intense study with **Betty Gentry.** Gwenn's training in the classics included many which are part of the Alonso Company's repertoire.

The San Francisco Ballet delighted a Sunday afternoon crowd at Stern Grove with their premiere performance of **Lew Christensen's** "Beauty and the Shepherd". San Rafael was next on their Bay Area tour.

San Francisco State Dance Department had a roster of interesting summer visitors: **Gertrude Shurr** and **May O'Donnell** from New York; **George Balanchine, Maria Tallchief** and **Francisco Moncion** of the N. Y. C. Ballet gave a lecture demonstration; **Lisa** and **Walter Lekis,** authorities on the dance of South America and the Carribbean, taught some classes. The Lekis' were members of the faculty of the College of the Pacific in Stockton at the Dance Camp held in late July.

The San Francisco Dance League voted in new officers: **John Patterson** President, **Irene Marie Weed** Vice President and others including: **Ekika Schonewald, Tallulah Adair, Agnes Schmitt, Carol Beals, Judy job** and **Marvin Leeds.** Forthcoming major fall project will be the League's participation in the 8th Annual San Francisco Art Festival.

The Cecchetti Council has formed a San Francisco-Northern California branch with **Guillermo Del Oro** as Chairman . . . **Marian Van Tuyl,** Dance Director at Mills College, will participate in the 8th Annual Mental Health Conf. on Education . . . **Harjis Plucis,** Ballet Master of the Sadler's Wells Ballet is scheduled to teach a series of classes at the Academy of Ballet this fall: a major event for Bay Area Dancers. The classes are to begin in November. *Sue Burnett*

LONDON DATELINE

Throughout August the main theme of dance activity in Great Britain was homage to the memory of **Serge Diaghilev.** In London Anton Dolin's **Festival Ballet** marked the 25th anniversary of the great man's death on August 19th by a special performance of four of his most popular presentations, "Les Sylphides", "Petrouchka", "Le Spectre de la Rose" and "Prince Igor". When the curtain rose in silence on the Bakst setting for "Le Spectre de la Rose" **Tamara Karsavina,** who created the ballet with **Nijinsky** more than 40 years ago, was seen standing at the window. She came slowly to the front of the stage to pay tribute to Diaghilev's memory and then with the simple gesture of a great artist she gave the signal to the conductor and as the first bars of the Weber "Invitation to the Waltz" were played **Belinda Wright** came on to the stage to dance the ballet. All the Festival Ballet artists took part in the programme and also present in the audience were such Diaghilev personalities as **Lydia Sokolova, Alicia Markova, Lubov Tchernicheva, Serge Grigorieff** and **Stanislas Idzikowsky.**

The **Sadler's Wells Ballet** at the Edinburgh Festival gave the first performance on August 23rd of their revival of **Fokine's** "Firebird", a recreation of a great masterpiece of ballet which will now be safely preserved in the company's repertoire in the full pageantry of Gontcharova's settings and costumes (made for Diaghilev's 1926 revival of the ballet). Grigorieff and Tchernicheva who had been responsible for the revival were acclaimed by the audience and **Margot Fonteyn** gave special thanks in a programme credit to Tamara Karsavina who had helped her with the role of the Firebird, which will rank among her greatest interpretations. The revival recaptured the magic and mystery and above all the Russian quality and style of the ballet and is by far the most successful performance of a Fokine ballet yet achieved by the Sadler's Well Company. **Michael Somes** as Ivan Tsarevitch, **Svetlana Beriosova** as the Beautiful Tsarevna and **Frederick Ashton** as the Immortal Kostchei were all excellent. At Edinburgh in the Empire Theatre the ballet was somewhat crowded and it was not seen in its full glory until the company brought it to Covent Garden on August 31st. In London as in Edinburgh **Ernest Ansermet,** one of Diaghilev's greatest ballet conductors, conducted the three Diaghilev ballets which constituted Sadler's Wells homage—"La Boutique Fantasque", "Firebird" and "The Three-Cornered Hat".

The engagement of a group of 26 dancers and the appearance of **Robert Helpmann** and **Moira Shearer** in the roles of Oberon and Titania raised hopes that there might be considerable dance interest in the Old Vic's super-colossal production of "A Midsummer Night's Dream", shown in Edinburgh and due for presentation in New York

and other cities of America under the banner of Mr. Hurok. Although choreography was credited to both Frederick Ashton and Robert Helpmann it was of no special distinction and was mostly conventional pretty tripping, nicely performed by dancers capable of doing much better. The production and the acting as a whole had a thoroughly unenthusiastic press, although there was unanimous praise for Helpmann's skilful and beautiful performance as Oberon.

Festival Ballet added a one-act version of the old Danish ballet "Napoli" to their repertoire on August 30th. This was staged by the former ballet master of the Royal Danish Ballet, **Harald Lander,** who is now working chiefly at the Paris Opera. By removing the long and delightful mime passages and the thread of story, the new version rather over-concentrated the passages of brilliant dancing but the company rose to the demands of the Bournonville choreography with tremendous vitality and skill and guest artist **Toni Lander,** partnered by **Oleg Briansky,** was entirely delightful in the leading part. **Osbert Lancaster** designed a cheerful Bay of Naples setting for a production that should prove one of the most popular in the company's repertoire.

Le Ballet du Theatre National de l'Opera de Paris (**The Paris Opera Ballet**) will dance at Covent Garden for two weeks from September 28th through October 11th while England's National Ballet, the Sadler's Wells company, dances at the Paris Opera. Despite the historic importance of this exchange and the fact that the Paris Opera Ballet headed by **Serge Lifar, Yvette Chauviré** and **Nina Vyroubova** has never before been seen in London, advance bookings were not heavy. A repertoire of 18 ballets will be presented by the French dancers.

A serious dispute between the dancers of the **Sadler's Wells Theatre Ballet** and the Governors of Sadler's Wells resulted in the cancellation of the company's two-week September season in London and at one time seemed to imperil the very existence of the company. The dancers, supported by Equity (the theatrical trade union) demanded salary increases of at least 30s ($4.20) a week for all dancers in view of the greatly improved standing of the company, which has just returned from a highly successful South African tour. The management agreed in principle that salaries should be raised but preferred to give increases in relation to the merit of individual dancers, ranging from £1 to £2 a week. The disagreement was simply on the question of principle as to whether the dancers' salaries should be determined individually or collectively, as the difference in cost to the management was negligible. The dispute made the front pages of all national newspapers and many people were astonished to learn that dancers who had been with the company for several years were sometimes earning as little as £7 ($19.60) a week. Eventually the dancers accepted the management's proposal, after a small adjustment of the corps de ballet scales, that £7 should be retained as the minimum starting salary but that increments of ten shillings a week should be granted every six months until the weekly salary reached £9, i.e. after two years. The management promised to consider with Equity at a later date the question of a contract at full salary for 52 weeks in the year. The management stood by their objection to the flat-rate increase but all salaries were raised by a minimum of £1 per week and throughout the company increases averaged over 30s. a week with, in addition, an increase in holiday pay.

Mary Clarke

LATIN AMERICA REPORT . . .

ARGENTINE: "La Dame á la Licorne" was again presented at the Colón, with a new cast in the principal roles. On this occasion, an unusual episode took place: At the beginning of the performance, **Margarita Fernández** (the Unicorn) fell off a platform (that formed part of the scenery) and fractured her knee. **Olga Ferri,** the Unicorn in the original cast, who was in the theatre watching the performance, rushed to the dressing rooms to change at full speed, while **María Ruanova** improvised a variation on stage, to give her time.

Olga Ferri danced the rest of the ballet, and as the Unicorn wears a mask, only a small section of the audience realized that a change of dancers had taken place practically before their eyes.

Alicia Alonso's debut took place on August 21st with "Coppelia", after being away from Buenos Aires for five years. The ecstatic inspiration that makes her dancing into something practically phosphorescent, miraculously relegates technique to a second plane. In my opinion, Alonso is the dancer of the century. Her partner, **Royes Fernández** is a very good premier danseur; other outstanding members of the company are the Argentine **Carlota Pereyra** and the Uruguayan, **Victor Alvarez.**

Fernando Emery

CHILE: The **University of Chile Ballet** presented its first four performances of "Facade", to Walton's score, with choreography and libretto by **Malucha Solari.** Décor and costumes were, respectively, by **Bernardo Trumper** and **Guillermo Nuñez** (both, prominent theatre designers doing their first work for ballet). The Chilean version of "Facade" differs fundamentally from the English one, in that it is not a series of divertissements, but is constructed around a plot. Guests arrive at a fancy dress party and, at the instigation of their host, after playing a game of "musical chairs", dance in order to illustrate their attire. In spite of some imperfections, this ballet (Malucha Solari's second) provides 20 minutes of light and enjoyable entertainment.

The U. of Chile Ballet also revived Jooss' "Pavana" with **Noelle de Mosa** in the central role.

URUGUAY: The season at the "Sodre" consisted of Stravinsky's "Persephone", Bach's "Toccata, Adagio and Fugue" and Honegger's "Dance of the Dead". Choreography was by **Vaslav Veltchek,** who had formerly worked in Rio de Janeiro. According to the Montevideo press, the corps de ballet has improved immensely since Veltchek took it over at the beginning of this year.

Hans Ehrmann-Ewart
"Ballet"

FROM SAN SEBASTIAN: SPAIN . . .

Having come to San Sebastian for its 1st International Cinema Festival, I found that in some of the Spanish films there were some interesting dance sequences. I also watched the many groups of Basque dancers which, night after night, danced on a platform in the public square. To see Basque dancers in their natural surroundings is a marvellous experience which I recommend to any tourist. In every village there are folkloric groups that dance and sing according to the local tradition. In San Sebastian it is the "Goizaldi" group composed of 4 musicians, lead by Josè I. Montes Astigarraga; 16 dancers, lead by **Ignacio J. Gordejuela Manterola** who is also ballet master and choreographer and Josè M. Unsain, who also designed the costumes; and a quartet of singing girls with a guitarist. Of course all the boys can play the flute, the drums, the accordion, timbals and various other popular instruments, as well sing. Altogether an efficient and well directed group. The "Goizaldi" is said to preserve the best tradition of Basque dancing according to the folklore student Juan I. de Istueta who, in the XVIII Century, after travelling extensively in the province of Guipuzcoa, of which San Sebastian is the capital, wrote down the popular music of the region and described and codified the dances. Istueta formed a group of dancers, his best pupil Olano continued his teaching, transmitted it to Juan Lorenzo Pujana whose son, Candido, was the teacher of the "Goizaldi" group. **Candido Pujana** has now retired, but his ideas are still carried on.

Members of the "Goizaldi" who have danced abroad are **Juan M. Montes Astirraga, Francisco Urcelay, Oscar Herrera-Davila, Manuel Oronoz, Abilio Aranaoiz.** The group is particularly strong in its male dancers, which is natural as Basques dances are, first of all, ceremonial war and religious dances with a stong virile accent.

From San Sebastian I paid a flying visit to Santander where the **Helsinky National Ballet** was appearing at the 6,000 seats open air arena of International Festival of Arts. **Elsa Sylvertesson, Irina Hudova** and **Doris Laine** danced the leads in the most important ballet "En Saga" to music by Sibelius and choreography by **Sylvertesson.**

Luigi Gario

student or

star

Selva balance-designed footwear, costumes, and accessories fill every dancing need

Practicing the first plié in front of the mirror, or gracefully executing an arabesque in front of an audience, dancers the world over have always chosen Selva dance footwear. They know that the Selva label is a symbol . . . a symbol of uncompromising quality . . . a symbol of dancewear that has been balance-designed, functionally yet artistically.

Selva costumes, footwear, and accessories to fit every foot, every figure, every routine, are available at fine stores throughout the country. Look for and insist on the Selva label. Colorful catalog on request.

Selva & Sons, Inc., Dept. D, 1607 Broadway, New York 19, N.Y.

Photo: New York City Ballet

"Firsts" are a habit at Leo's

NOW.....LEOSIZED

the first shrink-controlled Durene LEO-tard

● The habit of being *first* in the field of dance supplies is one we don't intend to break. *First* with the exclusive Elasta-Leg . . . Durene cotton . . . fine Talon zippers . . . NOW *first* again with the *only shrink-controlled* Durene cotton LEOtards.

● No matter how many times new "LeoSized" leotards go through the washing machine, they'll always stay true-to-size. Shrink-resistant because the Durene cotton is treated with PERMEL PLUS® durable finish for shrinkage-control.

● And they're softer to the touch than any leotard ever made. *Stay* soft, too—washing after washing. Absorbent, soil resistant. The longest-wearing leotard of all! "LeoSized" leotards are fashioned in our own workshops by fine craftsmen . . . yet considerately priced.

Specify "LeoSized" and be sure

Leo's®

ADVANCE THEATRICAL SHOE CO.
32 West Randolph Street • Chicago 1, Illinois